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Better chalk talks

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## BETTER CHALK TALKS





*BETTER*  
CHALK TALKS

STELLA O. BARNETT

*with devotions by*

QUENTIN M. PERREAULT

*and*

REVÉ STEWART PERREAULT

FLEMING H. REVELL COMPANY

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*In memory of  
my mother*  
MARGARET M. BARNETT

"To live in hearts we leave behind,  
is not to die."

(From "Hallowed Ground,"  
by Thomas Campbell.)



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# Introduction

The success of the author's two previous books, *Illustrated Hymn Talks* and *How to Make Chalk Talk*, have brought demand for more material, prompting the publication of *Better Chalk Talks*.

*Better Chalk Talks* presents a more advanced form of illustrations, but the same technique is applied as in the earlier books. Such attention and care are given to details that when the pictures are completed they will be so rich in color and beauty that someone in the audience may want to become the owner of one of your illustrations. For permanency, a fixative spray may be applied and the picture framed.

The subject matter accompanying each illustration has depth and stirring descriptive qualities. Sermons may be based upon these articles.

It is suggested that the accompanying talk be given first, followed by the illustration. Music and songs are offered as backgrounds while the drawing is being produced, thus allowing the word picture to be composed without distraction; a lasting impression is made when the whole thing is visualized in color.

All sketches and instructions are by the author; the devotionals are written by Reverend and Mrs. Quentin M. Perreault.



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## BETTER CHALK TALKS



## *Methods and Materials*

Rapid illustrating requires quick, firm strokes, and the board must be fastened securely to avoid shaking. The most satisfactory results are obtained by placing the easel directly beneath a strong artificial light, preferably a strong spotlight properly focused on the picture.

Attach paper (always using a rough-surfaced paper) to drawing board with thumbtacks or large metal clamps. Place several thicknesses of paper under the sheet on which you are working. This assures a soft padding and a better effect when blending chalk.

If you are a beginner in chalk talks, it is very important to practice before giving public illustrations. Work out every detail slowly and carefully at home, then memorize the instructions step by step. For convenience and as a time saver, keep chalks on a low table underneath the easel. Practice will be rewarding, and in a very short time you will be able to complete a picture in ten, twelve, or at most, fifteen minutes. Some pictures may even be completed in as little as

five to eight minutes, depending on the detail involved. That is the motive of chalk talks—to produce and complete your thought so quickly before your group that attention never lags.

It has been suggested by a successful chalk artist that newsprint paper is most satisfactory. It is economical and produces good results with the blending of colored chalk. Certain grades of book paper will do equally well, but the paper must have a soft, somewhat rough surface. Glossy papers are useless.

In producing a difficult picture before your audience, carefully sketch in the outlines with a lead pencil at home. The pencil lines will act as a guide to you and these faint lines will not be visible to your audience. This plan is good for an amateur to follow, as it gives confidence and enables the artist to demonstrate much more speed. See “Instructions for Enlarging Figures.”

If you plan to talk while drawing the picture, as most chalk talk artists do, penciled or typewritten notes of your talk, clipped to the lower right corner of the work sheet, save time and confusion.

Putting talcum powder on the hands in advance will aid in the removal of chalk from the hands with soap and water afterwards.

Dr. W. O. Mayfield, a Louisville, Kentucky, physician and chalk talk hobbyist, says, “I have found that when using fluorescent chalk and a black light bulb (both may be purchased in an art supply store), the tremendous reaction of the audience is rewarding and well worth the extra expense

and time involved in this procedure. After completing the illustration, I pick up the fluorescent chalk, which has previously been labeled according to colors by tape wrapped around one end of each stick. This is necessary because under ordinary lighting all fluorescent chalk appears white. I start touching up highlights on the finished picture with the pointed end of the fluorescent chalk and any object which should be emphasized, such as an open Bible with surrounding rays of light, a lighted candle with flame and rays of light, a halo around the head of Christ, touches on the robe of Christ, sunset colors, ships outlined, mountains touched up, strokes on the foreground. Naturally, I use yellow on yellow, green on green, purple on purple, etc. While putting on these final touches of fluorescent chalk, the audience is wondering what the artist is doing, because as far as they are aware, nothing is being added to the picture, the chalk being neutral in color.

“Then all lights in the room are turned off (have this previously arranged with an assistant) and the black light turned on. The picture glows in the dark with rich jewel tones. A gasp is heard from the audience and a glow of satisfaction envelops the artist as he realizes that his message and mission have been accomplished.”

Materials: Drawing paper, newsprint, book paper or gray bogus paper, 24 x 36 inches or larger.

Folding easel.

Spotlight.

Drawing board, white pine or beaver board, 24 x 36 inches or larger.

Thumbtacks or metal clips.

Round sticks of black chalk for outline purposes.

One block each of one-inch square chalk or lecturer's crayons in following colors: dark blue, light blue, medium blue, dark green, light green, yellow green, brown, oxide brown, yellow, purple, white, black, orange, red, flesh.

Soft cloth for blending.



# *Instructions for Enlarging Figures*

Select the figure in any sketch which you wish to enlarge. With a ruler and pencil, draw a frame of lines around the picture. Now divide into quarter-inch squares. With a yardstick and pencil, draw similar lines on large sheet of paper so as to divide the paper into the same number of squares as there are on the picture in the book. Since your paper is much larger than the page of the book, the squares on your drawing paper must be made proportionately larger than the squares in the book.

Select one of the squares in the book as a starting point, and then find the corresponding square on your drawing paper. Having done this, draw a pencil line on your drawing paper to cross your enlarged squares in just the same places that the line in the picture crosses the small squares in the book. Continue the process until the entire figure has been outlined on your paper in the enlarged form.

You are now ready to trace the figure on the large sheet of drawing paper, on which you plan to give your chalk

illustration. Of course, when using this method of figure enlargement, all details must be completed before you face your audience.

When transferring the figure, place the enlarged pattern on drawing paper; then with a blunt-pointed pencil trace over the lines with pressure; thus no pencil marks will appear on the paper, but, rather, lines of indentation. After the paper is covered with colored chalk, the figure will appear as a white outline and therefore less obvious to the audience.

You may prefer to use tracing paper to transfer the pattern to your work sheet. Place the tracing paper, or carbon paper, underneath your pattern, waxed side down; then follow the outline of your pattern, using a sharp, pointed pencil. Remove the pattern and tracing paper and your picture will be clearly outlined, ready for color work later on when you stand before your audience.



# *1. Christ Is the Good Shepherd*



## *INSTRUCTIONS*

- 1—Sky, one-third from top margin, yellow, flat horizontal strokes. Then apply flat, soft, horizontal strokes of light red. Blend with cloth. Add stronger horizontal yellow and red accents and blend with fingers to achieve a sunrise effect.
- 2—Large lavender mountains in distance, lightly outlined in black. White highlights.
- 3—Foreground, light green, horizontal side strokes of dark green.

- Blend with hand, using same horizontal motion. Dark green and black strokes at base of mountains. Blend with hand.
- 4—Figure of Jesus at left center, white, outlined in black; folds in garment, light black lines; white halo about head.
- 5—Shepherd, using any dark color, black, purple or brown. This figure is sketched right over the white figure of Jesus.
- 6—Sheep in center. Make a large white mass; use strong pressure of chalk. Do not blend. Black outlines for backs and heads of sheep in distance. A few sheep in foreground to be in more detail, showing shape of heads, a “V” shape for ears, black noses, a few dots for legs. Gray shadows around sheep in foreground.
- 7—Dark purple rugged outline in extreme foreground. Fill in with dark purple, outlined in black. Flesh color highlights. This forms a natural frame for the picture.
- 

*... I came that they may have life, and have it abundantly. I am the good shepherd. The good shepherd lays down his life for the sheep. . . . I am the good shepherd; I know my own and my own know me, as the Father knows me and I know the Father; and I lay down my life for the sheep. And I have other sheep, that are not of this fold; I must bring them also, and they will heed my voice. So there shall be one flock, one shepherd . . . but he who enters by the door is the shepherd of the sheep. To him the gatekeeper opens; the sheep hear his voice, and he calls his own sheep by name and leads them out. When he has brought out all his own, he goes before them, and the sheep follow him, for they know his voice. A stranger they will not follow, but they will flee from him, for they do not know the voice of strangers.”—John 10: 10b–11, 14–16, 2–5 (R.S.V.).*

The shepherd of biblical times and even of the modern era had a much deeper insight than the city-dweller regarding the wonders of nature. He was almost alone in a world where he could view mountains rising in their majestic splendor and where he could hear the bubbling of springs and the rushing of hillside streams as they stretched down into the valley. In the springtime he witnessed the bursting forth of life, only to see it dissipate itself when the autumn season arrived. At night the moon and the stars were his only guardians as they formed a protective canopy overhead. Here in this wonderland the shepherd had his movement and his being. His whole life was bound up in his sheep and they in turn were completely dependent upon him. The unknown poet probably was reminiscing about the pastoral life when he penned the words:

*Out in the Fields*

The little cares that fretted me,  
I lost them yesterday  
Among the fields above the sea,  
Among the winds at play,  
Among the lowing of the herds,  
The rustling of the trees,  
Among the singing of the birds,  
The humming of the bees.

The foolish fears of what might pass  
I cast them all away  
Among the clover-scented grass,  
Among the new-mown hay,



Among the hushing of the corn,  
Where drowsy poppies nod,  
Where ill thoughts die and good are born—  
Out in the fields of God.

—Author Unknown

In the biblical account there are several “I Am” sayings of Christ in which He portrays His message and mission. In this particular section of John He illustrates the pastoral life of the Jewish nation, past and present. What a vivid allegorical style He chose, since references to shepherds and sheep abounded in the sacred writings of the Old Testament. Among these were “The Shepherd Psalm” (Psalm 23), “He shall feed his flock like a shepherd . . .” (Isaiah 40:11) and “God’s care of His flock Israel” (Ezekiel 34:7–31). Also, was it not on the hillsides surrounding Bethlehem that the first Christmas sermon was preached, to a group of shepherds?

As we deal with Christ’s words, “I am the good shepherd,” we see that there are two thoughts presented. One deals with the relation of the sheep to the shepherd and the other with the relation of the shepherd to the sheep.

When we view the actual traits of sheep in the biblical account we realize they are in dire need of a good protector. They have a deep affection for their shepherd whose voice they know, but they are meek, submissive, and helpless in the face of danger, especially if their master is faithless and careless. On the other hand, a good shepherd is characterized by his faithfulness—even to the point of laying down



his life for the sheep—his tenderness, diligence, wisdom, integrity and his great love.

Because Christ was the Son of God, He became the "Model Shepherd" and the only Mediator of salvation and satisfaction for men. We mortals are the sheep, and if we have accepted His protection then we have become true disciples. Christ is contrasted with the thieves and robbers, while He Himself, as the Good Shepherd, gives His life for the flock.

In this extended and amplified metaphor, the Shepherd is always seen with rod and staff and horn of oil roaming the "fresh woods and pastures new," keeping watch over His flock. His interest far surpasses just the flock as a whole, for His love abounds for each individual lamb. If just one becomes lost or has strayed away He seeks to find him and bring him back to the fold, for He is the giver of security and rest.

From time immemorial Christian art has portrayed the Good Shepherd in connection with an expiatory death. Many of these rustic paintings were made in the catacombs of Rome during the second and third centuries and may still be viewed by the tourist.

Christ truly is the "Good Shepherd," for He is continually confronting the needs of weary, wandering men and He thinks of His own mission to lead them to a safe fold. There He stands with rod outstretched, saying: "Come to me, all who labor and are heavy-laden, and I will give you rest. Take my yoke upon you, and learn from me; for I am gentle and lowly in heart, and you will find rest for your souls. For my yoke is easy, and my burden is light" (Matthew 11:28-30, R.S.V.).

Suggested Hymns: *The Ninety and Nine*—Elizabeth C.  
Clephane, Ira D. Sankey  
*The Lord Is My Shepherd*—James Mont-  
gomery

Suggested Solo: *The Twenty-Third Psalm*

## 2. *The Storms of Life*



### INSTRUCTIONS

- 1—Cover entire page with light coat of lavender, using flat horizontal strokes. Cover this with light coat of black. Blend with cloth, using horizontal strokes.
- 2—Horizon, black line one-fourth from top margin. Immediately above this line, using flat side of chalk, draw long horizontal strokes of flesh color with touches of purple and black. Blend with horizontal strokes of the hand. Above this and extending to top margin, masses of heavy lavender clouds, with touches

of purple and light black, using oval motion. Blend with oval motion of the fingers. Allow light color to show in distance, but drop dark clouds over this light color. This lends distance and draws storm clouds nearer.

- 3—House at right center, white, outlined in black. Windows and door outlined in black. Solid purple shadow on left end of house. Purple shadow on left side of chimney. Shadow around foundation of house, black. Blend lightly with fingers.
- 4—Foreground. Walkway extending horizontally across page, white. Blend with hand. This should be applied over lavender already on paper to give a gray concrete effect. Outline lightly in black, with heavy shadows on upper side of walk. Blend with hand.
- 5—Small black trees at right of house, bending toward left as if blown by the wind. Very little foliage at top, swaying in same direction. Do not blend.
- 6—Large uprooted tree, center foreground, leaning to extreme left, gray, with heavy black shadows on underneath side and on roots. Bark is made by ridges of white, extending up trunk. Strong yellow highlights on upper part of trunk and on small trees in distance should give a lightning effect to the scene. Do not blend.
- 7—Extreme right foreground, solid black. Blend with hand. Highlights of white.
- 8—Black tall blades of grass along walkway, swaying to left. Do not blend.

---

*Every one then who hears these words of mine and does them will be like a wise man who built his house upon the rock; and the rain fell, and the floods came, and the winds blew and beat upon that house, but it did not fall, because it had been founded on the rock. And every one who hears these words of mine and does not do them will be like a foolish man who*

*built his house upon the sand; and the rain fell, and the floods came, and the winds blew and beat against that house, and it fell; and great was the fall of it.—*  
Matthew 7:24–27 (R.S.V.).

Who is it that has never been frightened by the approaching of a twister or a hurricane when it seems that the cosmic forces of the universe mete out their vengeance upon the face of the earth? Look and listen. Do you not see the lightning that turns the night into day, and hear the clap of thunder that sounds like the volleys of a twenty-one-gun salute, and the sneer of the wind saying, "I'll get you yet!"? When the tempest has passed and things are quieted, once again we are able to take a deep breath and say in our hearts, "It's good to be alive!" We sit quietly for a few moments, reflecting on the storm—almost in unbelief that it all happened so fast.

The artist has depicted in her work the home of the wise man who built his domicile upon a substantial foundation that would stand up under the elements of nature. However, the other builder depicted in the parable was not so lucky, for his house was destroyed.

This double parable which Christ used was the conclusion to a great Architect's blueprint for the building of the "house of character," the Sermon on the Mount. Since Jesus had been a village carpenter, He drew from His experience some helpful counsel on the important business of building the "house of life."

The point of the parable of the wise and foolish builders is the difference between the foundations they built. The "rock" presents the idea of "hearing and acting." The teach-



ings of Christ are heard, accepted, and become deep-rooted convictions which burst forth into mobility. This stable foundation gives oneness and consistency to a person's life. On the other hand, it is not so with the "sand," for it is "hearing without action." The tenets of Jesus are heard, but they are among many interests and motives; therefore there is no strong center of conviction in this man's life.

When the "storms of life" appear on the horizon the wise man stands firm above the maelstrom while the foolish builder sinks beneath its swirling eddies. When traumatic experiences such as death, fear, injury, war and the unknown come our way, we must have a permanent and dependable foundation that is built upon the teachings of Christ. If we turn to the "Sermon" we will find the stones that Christ has hewn out for foundations that will support strong characters: purity, gentleness, courage, sincerity, trust, benevolence, righteousness and love. Finally, we must hear these words, understand them, and apply them to our lives in a practical manner.

"Therefore take the whole armor of God, that you may be able to withstand in the evil day, and having done all, to stand" (Ephesians 6:13, R.S.V.).

Suggested Hymns: *A Mighty Fortress*—Martin Luther  
*O God, Our Help in Ages Past*—I. Watts,  
W. Croft  
*Rock of Ages, Cleft for Me*—A. M. Toplady, T. Hastings  
*Hiding in Thee*—William O. Cushing,  
Ira D. Sankey



### 3. *The Search for Peace*



#### INSTRUCTIONS

- 1—Sky, medium blue, extending one-half of page. Blend with cloth.
- 2—Gently sloping hills in distance, shades of yellow, brown, green. Blend with hand. Lightly outline in purple; blend with finger tips.

- 3—Leave narrow space at bottom of page for stream. Fore-ground to be orange with touches of green and brown. Blend with hand. Stream in foreground, horizontal strokes of medium blue, with touches of green and white. Blend with fingers.
  - 4—Fence slightly below middle of page, white horizontal lines extending entirely across picture. Lightly outline in black. Do not blend. White posts at three- or four-inch intervals. Outline in black.
  - 5—Evergreen trees at left of page. Draw skeleton of tree first: a perpendicular line about six inches high for tree nearest foreground; second tree about three or four inches tall. Add dark green branches in upward curved strokes. Touches of yellow.
  - 6—Large tree at right near fence in background, trunk and branches gray, with touches of black, heavy black shadows on left side. Cover branches with foliage, rust color, touches of brown and light black. Highlights of strong yellow. Do not blend.
  - 7—White birch in foreground near stream of water, long narrow white trunks, small white branches beginning about halfway up the trunk. Keep branches delicate. Lightly outline in purple. Dark spots on tree bark where bark has peeled, gray, using short slightly curved lines following the cylindrical shape of the tree trunk. Foliage bright yellow, with touches of brown. Do not blend.
  - 8—Deer in foreground, light brown, outlined in black. Deer may be enlarged and traced to paper before beginning illustration. (See page 17.)
  - 9—Reflection of trees and deer in water, light downward strokes of black. Blend with downward strokes of fingers.
  - 10—Blades of grass at water's edge and around tree trunk and deer's feet, black.
-

As the young deer wanders through the forest and sidles up to the stream to drink from its cool waters, he takes every precaution that no enemy or intruder is within striking distance. For even at the snapping of a twig or the rustling of the grass he would be off again in order to protect his being. Here in this solace of green enchantment, where the deer has his dominion along with many other animals, we find blessed peace. But it is not so when we look toward the dwelling places of man, for there we often find the reign of war, murder, hate, jealousy and fear.

Man has sought for peace from the beginning of his existence, but some human frailty has prevented him from achieving this ultimate purpose in life. Some have placed their faith in great armies, some have inaugurated world governments, some have tried to enforce "one culture," and others have completely isolated themselves in order to bring about "a reign of world peace"; but history records that all these experiments have failed miserably.

The only possible solution to this paradox which habitually frustrates man is the proclamation voiced by the angels on the hills of Judea: "Glory to God in the highest, and on earth peace among men with whom he is pleased!" (Luke 2:14, R.S.V.).

The prophet Isaiah in his writings predicted that the Messiah would come as the "Prince of Peace" (Isaiah 9:6f.), and although the nation as a whole rejected Him, He did fulfill His people's longing for peace. To the Hebrew nation, a little paschal lamb "without spot or blemish" was an "instrument of peace." The choice lamb of the flock was offered to God as a burnt offering (peace offering) in restitution of

their sins. When Christ, who could know no sin, stepped onto the stage of world history, He took upon Himself the sins of the whole world. His blood was spilled as the paschal lamb; the perfect offering without spot or blemish, and because of this there is no further need for burnt offerings. This act of God, through Christ Jesus, was the greatest sacrifice that could be made—total self-giving!

While Christ was speaking on the mountainside He taught that "the peacemakers are happy because they are the sons of God" (paraphrase Matthew 5:9). These peacemakers do not practice merely the negative view of nonresistance to evil, for they overcome evil with good, establish peace where there is strife, defend the helpless, dissuade quarrels and bring enemies together at the peace table. They are called "Sons of God" by God Himself, for He has acknowledged and adopted them.

The peace which Christ had to give freely to all mankind was that peace of mind, body, and soul which if accepted would reconcile wandering and sinful man with God. This was the "peace which passeth all understanding" that He left with His dismayed disciples on the eve of His death: "These things I have spoken to you, while I am still with you. But the Counselor, the Holy Spirit, whom the Father will send in my name, he will teach you all things, and bring to your remembrance all that I have said to you. Peace I leave with you; my peace I give to you; not as the world gives do I give to you. Let not your hearts be troubled, neither let them be afraid" (John 14:25-27, R.S.V.).

As one makes his search for the instrument of peace through the pilgrimage of life in order to refresh the inner

soul and bring true peace among individuals and nations, the following ideal must be realized: there must be belief in and acceptance of the "lamb of God"—that He alone can wash away all the sins of man and give blessed peace and eternal life beginning at the time of commitment and having no end, not even in death. May the prayer of St. Francis of Assisi be the prayer of our heart as we seek the sanctuary of peace:

*St. Francis' Prayer*

Lord, make me an instrument of Thy peace.  
Where there is hate, may I bring love;  
Where offense, may I bring pardon;  
May I bring union in place of discord;  
Truth, replacing error;  
Faith, where once there was doubt;  
Hope, for despair;  
Light, where was darkness;  
Joy to replace sadness.  
Make me not to so crave to be loved as to love.  
Help me to learn that in giving I may receive;  
In forgetting self, I may find life eternal.

Suggested Music: *St. Francis' Prayer*—(mixed chorus with narrator)—music by W. B. Olds  
*There is a Balm in Gilead*—(mixed chorus)—William L. Dawson  
*I Will Give You Rest*—John M. Rasley  
(accompanied by reading, Matthew 11:29-30)

Suggested Hymn: *In the Cross of Christ I Glory*—John Bowring, Ithamar Conkey





## 4. The Pilgrimage

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### INSTRUCTIONS

- 1—Medium blue sky, extending one-third of page. Blend with cloth.
- 2—Mountains in distance, white, lightly outlined in lavender, with touches of lavender and blue shadows. Blend lightly with fingers.



- 3—White foreground extending from base of mountains to bottom of page. Gentle slopes formed by two lavender lines extending from right of page to about center of page. Two or three gentle hills extending from left of page to right, these also lavender. Blend with fingers. Touches of lavender shadows on snow, using side of chalk. Blend with fingers.
- 4—Tops of evergreen trees showing along hillsides in distance. Make these very small pointed tops to add distance in the picture. Larger evergreens along hillside in foreground.
- 5—Large hemlock tree at right of page. Note down-sweeping branches. This foliage should be bluish-green.
- 6—Two large straight tree trunks at left, extending to top of page, brown with touches of black on left side. A few scattered branches of green foliage near top of trunks.
- 7—Use pointed end of white chalk for heavy touches of snow on hemlock tree at right. Also on trees in distance and branches at left top. Snow on right side of tree trunks made by using pointed end of white chalk, with a pressure and release, in long upward strokes. Do not blend.
- 8—Light gray shadows from trees; blend downward with fingers.

---

*Happy are they who, nerved by thee,  
set out in pilgrimage!*

*When they pass through Weary-glen,  
fountains flow for their refreshing,  
blessings rain upon them;*

*they are stronger as they go,  
till God at last reveals himself in Sion.*

Psalm 84:5-7 (Moffatt's Translation).

This year, as happens every year, a beautiful snow covered the high peaks of the Great Smoky Mountains. In the valley

there was a sprinkling of snow which quickly melted. The mountains in the distance, with snow-covered peaks glistening in the sun, seem to be saying, "Come on over—it is more beautiful here!" This it is! Here, a huge log that normally would be unnoticed by the traveler, brings exclamations of joy from his lips—its bigness revealed by the white blanket it has now adorned and its beauty enhanced by the icicles clinging to its side. This scene is very minute; around the next turn, the traveler is suddenly stopped and sits drinking in the wonder and beauty of the frozen waterfall. This is what it appears to be, but in reality it is the snow which has melted above and trickled down the rocky slope of the mountain only to freeze on its way, the icicles becoming longer and bigger as new drops descend.

The mountains never cease to surprise the traveler. Around the next turn is an open, more level knoll and in the center is a hemlock spruce weighted down with the snow. Not far from her side are two straight tall trees reaching toward the sky, seeming to serve as a bolster for the hemlock's load. The traveler begins to think about the hemlock; how the burden of snow will serve to make it stronger each year, eventually to be used in some large man-made structure. Then, the traveler remembers—"my favorite spot"—"I must see it!"

On he rushes, although he wonders whether he will be forced to stop and turn back by the slippery and treacherous road. But no, here it is! Two mountain streams come together making a wide stream. Hugh boulders are resting at the edge of the stream where the two merge, and in summer months they are frequently used as a table for young lovers on a picnic. The traveler carefully makes his way to one of the

rocks and sits down to rest. There is a thick layer of ice reaching far out beyond the rock on which he sits toward the middle of the stream. Looking to his left at one of the small streams feeding the larger one, he notes that it is completely covered with ice but still is feeding the larger stream. The same is almost true of the one merging with it after making its way down a jagged slope.

Sitting in the quietness just before the sun slips completely behind one of the mountains, the traveler is made aware of a great truth. This beauty is the culmination of many small particles of water which in months past have been lifted from the oceans, rivers and streams of our land to be fed back by God; and which, in the process, will quench the thirst of the forest, small plants and animals. This realization is an even greater wonder to him than the beauty he views, and while he cannot fully comprehend it, he recognizes that this is a part of the continued creativity of God!

At this moment, the traveler's thoughts center upon himself. Am I like the cake of ice covering the stream, making it difficult for the live current beneath to find its way down to fulfill its purpose? Will I, like the ice, eventually be forced to become a part of the stream?—be forced to do what is right?

The traveler asks the question for you and me. Whatever our position at the moment, it does not always have to remain thus. Just as the sun will melt the cake of ice, Christ's love will penetrate the most hardened individual if he will allow himself to come into contact with this love and be enveloped by it. Christ does not force His love but is always asking His children to come from behind their own shadows and allow

Him to bring warmth and joy to them—"a newness of life." To those who say their lives have become too hardened, Christ says, "They that are whole have no need of the physician, but they that are sick; I came not to call the righteous, but sinners to repentance" (Mark 2:17b).

The traveler prepares to leave, but his mind is still on the stream. That live current underneath! That is the way it has been through the ages! Christ's church at times has been forced to go underground to stay alive. At times, the stream of believers (often referred to in the Bible as "the remnant") has been forced from the front of the scene, but a little farther on the way you see it burst forth with new life. Regardless of the ice, regardless of the jagged rocks, underneath there is always a live trickle that seemingly never ceases to make its way to the streams below.

So it has been, is, and will continue to be with Christ's followers, regardless of the hardships and pressures of the day in which they live, they make their way on to the valleys to quench the thirst of the multitudes for eternal life.

Herein lies our hope. Just as the hemlock spruce carries her burden and becomes stronger under the load, so we must carry our load with confidence, knowing that our small part, too, will go into a big structure—the building of the Kingdom of God!

Suggested Hymn: *From Greenland's Icy Mountains*—Reginald Heber, Lowell Mason

Suggested Solo: *I Walk with the King*—James Rowe, B. D. Ackley



## 5. *Love One Another*



### INSTRUCTIONS

- 1—Sky one-third of page, light blue, using flat horizontal strokes. Blend with cloth.
- 2—Mountains in distance, light lavender, with touches of white and purple shadows; outline in purple. Blend with fingers.



- 3—Large rock at center left, orange and brown with yellow and white highlights. Lightly outline in black. Blend with hand. Figure of Christ should be outlined in pencil before beginning picture so do not cover the figure with these dark colors as the robe is to be white.
  - 4—Foreground, light brown; blend with cloth.
  - 5—Figure of Christ, face and hands flesh color, lightly outlined in black. Hair, beard and eyes, black. Robe, pure white, outlined in light black or dark blue. Folds in robe, black or dark blue. Halo about the head, soft white circle; blend with fingers, using circular motion.
  - 6—Figures in foreground: two profile faces, the figures showing backs of heads and shoulders only. Headdresses and robes to be various colors of red, yellow, orange, purple, light green, etc. Lightly outline in black. Faces, flesh color, lightly outlined in black.
- 

Christ used every moment and every occasion to instruct His disciples further in the truths of the Kingdom of God and the place man has in bringing the Kingdom of God on earth. On the night preceding the crucifixion, immediately following the lesson in humility as exemplified in His washing their feet, He gave them a new commandment. "A new commandment I give unto you, That ye love one another; as I have loved you, that ye also love one another. By this shall all men know that ye are my disciples, if ye have love one to another" (John 13:34-35). Perhaps the disciples puzzled over this at first, but they caught the full essence of its meaning the next day when they witnessed His suffering and physical death on the cross. The "how" of this commandment "as I have



loved you" was now a vivid picture of what really is involved in love—sacrifice!

Strange! Christ should say a "new commandment" when there were 613 commandments of law and no one knows how many additional commandments imposed on the Hebrew nation by the rabbis! Christ chose two from these for emphasis: "love the Lord thy God" and "love thy neighbor as thyself." It is easy to love God, for in so doing we are responding to His great love for us. Too, it is easy for us to love our neighbor. The story of the good Samaritan given by Christ in answer to the question "Who is my neighbor?" reveals that our neighbor is anyone in need. There is something lacking in this commandment to "love . . . as thyself" because most of us love ourselves selfishly. To love our neighbor in this way could degenerate into another kind of selfishness.

The thing that makes these words of Christ a new commandment, then, is loving when you are not responding to love or to a need; loving when you are not wanted, perhaps; loving those who bother or irritate you.

The disciples typify almost any small group. Let us look at them and see whether it was easy for them to love each other. Peter, for instance, was quick-tempered, acted with haste, and in a time of crisis denied his Lord. Matthew was the hated tax collector. Even though a Jew, he imposed the Roman law on his fellow man. Do you suppose the other disciples ever wondered if his religious experience was genuine? Judas betrayed his Lord for a few pieces of silver. Can you think of anyone like this (not excluding yourself) that you should love? Then, there were James and John always

clamoring for the favored position. We sometimes find it difficult to love the "apple polisher" or the "politician."

The minister may find it hard to love his flock, and when he preaches like Amos of old, they find it very difficult to love him! The kind of love "as I have given you an example . . ." is what Christ was talking about. Such love has forgotten oneself and reaches its crowning manifestation on the cross in total self-giving!

The "why" of the commandment is very important: "By this shall all men know that ye are my disciples, if ye have love one to another"—not love for God; not love for neighbor; but in your love one to another. Loving that person who gets under your skin, who has wronged you, perhaps; loving someone of another color, another race; and loving that person in a different social group.

This new commandment goes beyond the highest thing in Hebrew history. The ethical teachings of the law and the prophets are not abrogated, for love is still the essential thing this new commandment fulfills. The teachings have become flesh and dwell among us.

The story is told of two Greek lads plotting to outsmart a prophet who lived back in the hills and was famed for his ability to foretell the future and his keen insight into incidents of the moment. Their scheme was to catch a bird, hold it in their hands and ask him if it was dead or alive. If he said it was dead, then they would open their hands and the bird would fly to freedom, but if he said the bird was alive, they would close their hands tightly and smother the life out of the bird.

They took the bird to the man. First, he had to guess what

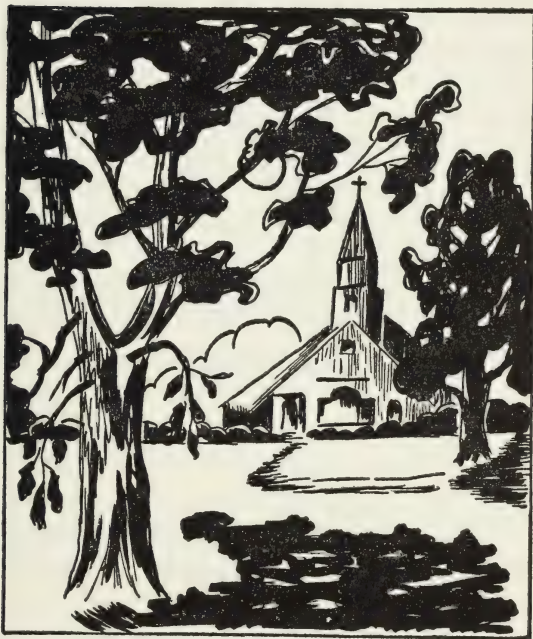
they were holding, and this he did. Then the question: "Is he dead or alive?" His answer: "He is either dead or alive, as you will."

Is Christ dead or alive in our homes, our communities, our age? He is either dead or alive, as we will!

Suggested Hymn: *Something for Jesus*, known also as *Saviour, Thy Dying Love*—S. D. Phelps,  
Robert Lowry



## 6. *Seek Ye My Face*



### INSTRUCTIONS

- 1 — Lavender background, with light coat of black, using flat sides of chalk. Extend down two-thirds of page. Blend with cloth.
- 2 — Foreground, light coat of green; then over this place a light coat of black. Blend with cloth.

- 3—Church at right, grayish-blue or light shade of lavender, with touches of white. Outline lightly in black. Lights in windows and door and steeple, strong yellow, using pointed end of chalk. Do not blend.
  - 4—Masses of trees in distance, using oval motion, purple with touches of black. Blend with fingers and allow colors to touch church on each side. Small shrubs around base of church, using oval motion, purple and black. Blend with fingers.
  - 5—Elm tree near church, black.
  - 6—Moon, white or light yellow, about center of page.
  - 7—Large elm tree in foreground, trunk and branches gray. Touches of heavy black shadows on left side of trunk and various places along branches. Foliage, light black. Notice heavy foliage is at top of tree, leaving open spaces showing among lower branches.
  - 8—White or yellow highlights on right side of tree trunks and foliage. Do not blend; use pointed end of chalk to make strong accents.
  - 9—Light black shadows underneath trees; blend with finger tips.
- 

As the sun drops behind the last cloud on the horizon, going out in a ray of red and gold splendor, a portion of the earth is quickly wrapped in a blanket of quiet and peace known only to the night.

If one could take a quick glimpse of his world at this moment it would show the plowman coming across the field after a hard day's toil, whistling a tune to the clang of the horse's gear; the miner trudging through the snow—heavy boots, lantern, and all—making his way toward a light of home in the distance; the dairyman putting the stock to bed; a family by an open fire enjoying some mutual leisure; an-



other family eating their evening meal; the doctor going out on a sick call; a boy or a girl going out for an evening of recreation and small boys and girls all over the land climbing into bed with the prayer on their lips, "Now I lay me down to sleep. . . ."

Some important biblical events happened at night. It was at night that the Pharisee, Nicodemus, a ruler of the Jews, sought an interview with Jesus. Later his was the only voice in the Sanhedrin advocating legal fairness to Jesus in His trial. The Scripture does not tell us how Nicodemus responded to Christ's explanation of being "born into the Kingdom," but the part he played in the burial of Jesus (John 19:39) suggests that he acknowledged all Christ's claims. Non-biblical tradition has it that Nicodemus was baptized by Peter and John and later was banished from Jerusalem during the Jewish uprising against Stephen.

It was at night that Christ was betrayed, and it was during the same night that He took bread and gave the lesson in observing His death until He comes (I Corinthians 11:23b-26).

It was at night that Jesus went out into a mountain to pray and remained all night before choosing His disciples (Luke 6:12).

It was at night, at the end of 430 years of bondage, that the children of Israel gave thanks to God for bringing them out from the land of Egypt. This is known as the "Feast of the Passover," a time of worship.

The strains of the hymn, "Now the day is over, night is drawing nigh . . ." somehow carry the suggestion of peace and an attitude of worship in giving thanks to God for the



coming of night. The psalmist was captured by this feeling when he said, "O give thanks unto the Lord; for he is good. . . . [for] the moon and stars to rule by night: for his mercy endureth for ever" (Psalm 136:la, 9).

As one steps out into the cold, brisk wind of a winter's night to make his way to the neighborhood church, it would be very difficult not to be warmed by the beauty of the full moon and the stars in the distance. As man walks out into the moonlight, he is enveloped in the softness and his inner vision is quickened, without any effort or thought on his part. This feeling is enhanced as he arrives at the church and sees it silhouetted in the moonlight. The spire is more beautiful than he remembered, reaching even higher, it seems, toward God. In a setting such as this, man cannot help but be lifted toward God, his maker.

God is seeking communion with man at all times and in numerous ways, and the contact is made when man stops long enough to have an awareness of God—thus a worshiper! God knocks on the door: "Seek ye my face." We respond: "Thy face, O Lord, will we seek."

Private worship and corporate worship are important in our growth as individuals and as a nation. The late Archbishop Temple recognized this and stated in a radio address, shortly before his death, "This world can be saved from political chaos and collapse by one thing only, and this is worship." His audience, we are told, was somewhat startled until he continued with his definition of worship. "To worship is to quicken the conscience by the holiness of God, to feed the mind with the truth of God, to purge the imagina-

tion by the beauty of God, to open the heart to the love of God, to devote the will to the purpose of God."

To find our way to His House of Worship privately, or with a group, day or night, is a conscious effort to know God and find His will concerning our life and the immediate task at hand.

"... Christ our passover is sacrificed for us: Therefore let us keep the feast . . ." (I Corinthians 5:7-8).

Suggested Hymns: *Now the Day Is Over*—Sabine Baring-Gould, Joseph Barnby  
*The Church's One Foundation*—Samuel J. Stone, Samuel S. Wesley

Suggested Anthem: *Seek Ye the Lord*



## 7. *Everlasting Strength*



### INSTRUCTIONS

- 1—Sky, one-fourth of page, light blue, using flat strokes of chalk; blend with cloth. Flat strokes of darker blue over light blue at top and at right; blend with fingers.
- 2—Foreground, yellow, using flat strokes of chalk, touches of reddish-brown and dark brown; light strokes of black, using horizontal strokes, giving effect of windswept sand. Blend with hand.

- 3—Pyramids: small one at left in distance, second a little larger and third one at extreme right even larger. These are shades of orange, light brown, dark brown; lightly outlined in black. Blend with fingers. Highlights of yellow on right side, dark shadows on left. Shadows from pyramids, light downward strokes of gray. Brush downward with fingers.
- 4—Tufts of gray-green foliage at right and scattered in foreground; touches of light black, highlights of yellow. Do not blend.
- 5—Kneeling camel in foreground, brown, lightly outlined in black. Figure of camel may be enlarged from sketch. (See page 17.)
- 6—Palm trees at left, trunks shades of brown, with black shadows on left; highlights of yellow on right side of trunk. Foliage is sage green with touches of black and yellow. Blades of grass at base of tree, black. Shadows of gray near camel; also gray shadows from trees, using downward stroke. Brush lightly with fingers.

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*Trust ye in the Lord for ever; for in the Lord  
Jehovah is everlasting strength . . .—Isaiah 26:4.*

A recent news broadcast reported the finding of the city of Gibeon just ten miles out from Jerusalem. A town mentioned forty times in the Bible, and for centuries extinct, had just been excavated. So it is that generations come and go, kingdoms rise and fall, new powers build up to terrorize the world, and, as history records, they just as quickly die out. God's word states, "He that leadeth into captivity shall go into captivity; he that killeth with the sword must be killed with the sword" (Revelation 13:10a), and "Then said

Jesus . . . all they that take the sword shall perish with the sword" (Matthew 26:52).

The words of the prophet Isaiah have rung down through the ages that strength is not in the sword but ". . . in the Lord Jehovah is everlasting strength. . . ." The pyramids of Egypt, which date from the period 3000 B.C. to 2300 B.C., are symbolic of strength in a physical sense. The permanency of any structure is dependent upon the materials and methods used. A vivid example is the Great Pyramid, one of the seven wonders of the world, reared above the tomb of Cheops, the second king of the Fourth Dynasty. Herodotus, the Greek historian, estimated that it required 100,000 men for a period of ten years to construct a causeway for the transportation of the stone from the quarries for this single pyramid, and that the labor of the same number of men was required for twenty years to complete the structure.

The United States is symbolic of national strength. Our country, built upon the principles of freedom, liberty, justice for all—and governed by all—has withstood wars with other nations and within itself. It will continue as a power and beacon to others only so long as the principles upon which it was founded are upheld. The recognition of God as Father, Redeemer and Sustainer of all must forever be a living reality.

If we as individuals are to be able to withstand the forces that attack us, we too must be concerned about the materials that go into the building of our lives. Purity, integrity, unselfishness and love cannot too frequently be used.

We do not know when some traumatic experience will be ours. We do not ever expect it to happen to us but none are



privileged in this sense. Visualize yourself in this picture for a moment. Suddenly you are sick; a battery of tests has just been completed and the doctor states you have twenty-four hours to wait for the results. From the diagnosis of your symptoms, you are told there is a fifty-fifty chance that it will be something fatal. Are you calm and serene, or do you ask for a pill to "knock you out"? In our state of good health we really are not aware that many have heard their doctor say, "I'm going to be honest and fair with you because I know you want it this way. The tests confirm that you have leukemia." (The diagnosis might have been some other fatal disease.)

We who are well and witness the calmness with which some affected persons accept the news are always amazed and stricken with awe! Then, another may crumble under the news. What accounts for the difference? Is it psychological?—a fatalistic attitude of having to accept, so why get alarmed? Is this person an insane optimist whom nothing can move?

It is the presence or absence of the power of God that makes the difference! The possession of power does not just happen; each day a little of God's vast riches has been claimed and stored away to come surging forth at just such a time of need. Theirs has been a day-by-day living faith and now "the cup runneth over"! They have become strong by coming often into the presence of God in prayer. They have been stimulated to an active faith by listening to the testimony of the faithful in His Words, and have caught a glimpse of love in its highest form—sacrificial sharing with others.

Have you not known? Have you not heard?  
The Lord is the everlasting God,  
the Creator of the ends of the earth.  
He does not faint or grow weary,  
his understanding is unsearchable.  
He gives power to the faint,  
and to him who has no might he increases strength.  
Even youths shall faint and be weary,  
and young men shall fall exhausted;  
but they who wait for the Lord  
shall renew their strength,  
they shall mount up with wings like eagles,  
they shall run and not be weary,  
they shall walk and not faint.

—Isaiah 40:28–31 (R.S.V.).

Suggested Hymn: *A Mighty Fortress Is Our God*—Martin  
Luther



## 8. *How Excellent Is Thy Lovingkindness, O God!*



### INSTRUCTIONS

- 1—Cover entire page with light coat of lavender, using flat side of chalk in horizontal strokes. Then apply a light coat of black over this. Blend together with cloth.

- 2—Rock formation at left of page, beginning about one-third from top margin, brown with touches of orange; lightly outlined in black. Black shadows with downward strokes; blend with hand. Highlights of flesh color.
  - 3—Nest, black with touches of white.
  - 4—Eaglets, white, outlined in light black. Eyes and shadows around eyes and wings, light black. Do not blend.
  - 5—Large eagle, with wings spread on each side of the nest, gray with touches of brown; lightly outline in black. Shadows underneath wings, black. White highlights on head, upper parts of wings; also on feathers on eagle's back and wings. Eye, black; touch of white above eye. Strong highlight on top of eagle's head.
  - 6—Long, gray, slanting lines indicating rain.
- 

The eagle is the bird most used among symbols of societies and nations. The Persians bore the symbol of an eagle upon a spear in battle as early as 401 B.C., and from them it passed as a war standard to the Egyptians. The bald eagle has become the emblem of the United States; it is represented with outstretched wings, an olive branch in one talon, a bunch of arrows in the other, a shield upon its breast and its head is surmounted by thirteen stars. In its beak is a band bearing the inscription "E pluribus unum."

Moses, David and others in their writings refer to God occasionally as an "eagle." The true eagle of the Middle East was regarded as a very courageous bird that could fly higher and move more swiftly than any other bird. It was known for the nurture and protection of its young, "As an eagle stirreth up her nest, fluttereth over her young, spreadeth

abroad her wings, taketh them, beareth them on her wings . . ." (Deuteronomy 32:11); and for its recuperative powers, ". . . so that thy youth is renewed like the eagle's" (Psalm 103:5b).

It is not strange, then, that Jesus should speak in the same language in His lament over the lack of a following in Jerusalem. It was very near the close of His earthly ministry as He was making His way toward Jerusalem that some Pharisees (Jewish leaders, whose fundamental principle involved the support of law and sacred tradition) came to warn Him that unless He moved on out of Herod's territory He would be killed. Jesus' answer was defiant and uncomplimentary for Herod. In essence, He said they should tell "that fox" (the Jewish usage of the term meant low cunning, neither a great man nor a straight man, with neither majesty nor honor) that He had a job to do and that He would move on when He was ready, but not in fear of Herod!

Christ, as the eagle, knew no fear and His lament at this crucial moment was that He had failed to reach Jerusalem. "O Jerusalem, Jerusalem, which killest the prophets, and stonest them that are sent unto thee; how often would I have gathered thy children together, as a hen doth gather her brood under her wings and ye would not!" (Luke 13:34); also, (Matthew 23:37-39).

How He loved them, and how He longed to tell them of that love, but they were wedded to the law and sacred traditions and would not listen. Christ knew then, approximately six months preceding the passion, that He was to "spread His wings" for the protection of His little ones and give His life in order that they might live.



“How excellent is thy lovingkindness, O God! therefore the children of men put their trust under the shadow of thy wings” (Psalm 36:7).

Suggested Music: *The Love of God*

Suggested Hymns: *Does Jesus Care?*

*Safe in the Arms of Jesus*—Fanny J.  
Crosby, W. H. Doane

## 9. *The Heart That Is Pure*



### INSTRUCTIONS

- 1—Sky, one-third from top margin; light blue horizontal side strokes. Blend with cloth.
- 2—Foreground, medium blue; horizontal flat strokes, with

- touches of green. Blend first with cloth, then add more blue and green, using same strokes. Blend with hand.
- 3—Waves in foreground, darker blue and green, using a waving motion of the chalk; blend with fingers, using same motion. White foam on top of waves can be made by using pointed end of white chalk, with firm pressure. Do not blend.
- 4—Trees in distance, dark green, using oval motion; blend with finger. Light touches of black; blend. Yellow highlights; do not blend.
- 5—Shadows of trees in water, use flat, downward strokes of light black. Blend by brushing downward with fingers.
- 6—Sailboat in foreground, brown; outlined in black. Shadows inside of boat, light black; blend lightly with fingers. Strong black lines outlining seats, etc., in the boat. Sails, white; outlined lightly in black. Do not blend. Sailboat in distance, white; outlined in black.
- 7—Figure in boat, black; highlights of yellow.
- 8—Small waves around boat, dark blue and green, with touches of whitecaps.
- 

The sea has always cast an enchanting spell upon the souls of men. Poets in memorable sonnets have immortalized the love of the sea and recorded many valiant deeds and heroic acts done by brave men. From the invention of the first tiny sailboat, which darted from island to island, to the present gigantic ocean liners that plow the sea lanes of the world, the "waters of the deep" have forever challenged man's adventurous spirit to come out and conquer. For this reason Leif Ericson and Columbus ventured into the unknown to find a "New World."

The sea's whims and fancies are like a many-faceted jewel, for it can produce calmness, quietness, serenity and present itself as a "haven of rest"; but then again it may become a raging furor seeking to devour anything that crosses its paths. These quiet, still, cool waters have been a great boon to mankind, but they have also sent many a sailor to a watery grave.

In considering the sea in one of its calmer moments, we may recall "the miracle of Dunkirk" during the bleak days of World War II. The seasonal storms of the English Channel at that time of the year were at their height. However, "the hand of God" must have reached down out of heaven and stilled the waters, for the smallest skiffs and dinghys were able to make the voyage from England to the shores of Belgium, pick up thousands of trapped English and French soldiers, who otherwise would have been captured, and return them safely to England where they might again join the forces of freedom.

In the quieter moments of the sea, we may compare it to "the heart that is pure." The depth of these waters determine its purity and its purity determines whether or not it will be transparent. Therefore, unless there is depth which brings out purity and transparency, the water is only shallow, and no matter how long it is viewed, it will ever remain surface water. But if there is depth, it will mirror the image of an individual as long as he desires. Also, this great depth may mirror the heavens, and so it is with the heart if man wills for it to have depth, purity, and transparency. This is what the psalmist was contemplating when he said:

Who shall ascend the hill of the Lord?  
And who shall stand in his holy place?  
He who has clean hands and a pure heart,  
who does not lift up his soul to what is false,  
and does not swear deceitfully.  
He will receive blessings from the Lord,  
and vindication from the God of his salvation.  
Such is the generation of those who seek him,  
who seek the face of the God of Jacob.

—Psalm 24:3–6 (R.S.V.).

The Master during His ministry denounced the purification rites of the religious sects of His day and explained that a man is not defiled by what enters into him, but by the evil thoughts and motives which proceed out of his heart (Mark 7:18–23). Again the writer of the Psalms probably had the same line of thought when he stated:

Create in me a clean heart, O God,  
and put a new and right spirit within me.  
Cast me not away from thy presence,  
and take not thy holy Spirit from me.  
Restore to me the joy of thy salvation,  
and uphold me with a willing Spirit.

—Psalm 51:10–12 (R.S.V.).

In the statement, “Blessed are the pure in heart, for they shall see God” (Matthew 5:8, R.S.V.), Christ gave a summary of His whole teaching concerning “purity.” The possibility of having fellowship with God at present and in eternity depends upon a clean heart that loves goodness and hates evil. The purity of this heart (one’s personality) includes the ideas of integrity, singleness of purpose and high

aims, and furthermore gives us the capacity to see God wherever and whenever He reveals Himself.

As we sail the "sea lanes of life" in search of "the heart that is pure," let us muse over the words of the forgotten poet when he said:

*God's Love*

We can only see a little of the ocean,  
A few miles distant from the rocky shore;  
But out there—beyond, beyond our eyes' horizon,  
There's more—there's more.

We can only see a little of God's loving—  
A few rich treasures from His mighty store;  
But out there—beyond, beyond our eyes' horizon,  
There's more—there's more.

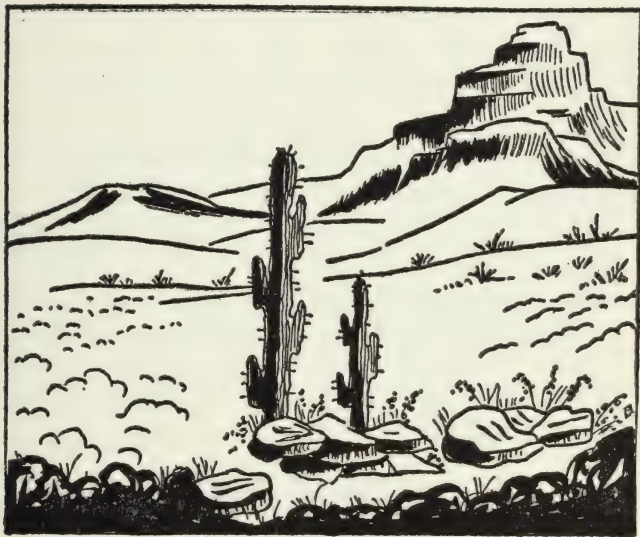
—Author Unknown

Suggested Hymns: *I Would Be True*—Howard A. Walter,  
Joseph Y. Peek  
*Lord, As We Thy Name Profess*—E. P.  
Parker





## 10. *The Desert in Bloom*



### INSTRUCTIONS

- 1—Sky, one-third of page, medium blue; blend with cloth. Soft white clouds, using oval motion and flat side of chalk; blend lightly with fingers. Touch up edges of clouds with strong white, using pointed end of chalk.
- 2—Rock formations in distance, two gently rolling hills at left, but extending high into the picture at top right, with rugged sharp angles. Use rosy beige color by applying first a flesh

color, followed by touches of light red, light brown; blend softly with fingers. Lavender shadows, made with a downward stroke will give effect of rugged rocks. Blend with fingers, using downward motion.

- 3—Foreground, light coat of orange and brown, using long flat strokes of chalk; blend with cloth.
  - 4—Touches of sage green in distance, representing desert shrubs.
  - 5—Two cacti in center of page, brown, with black perpendicular ridges. Heavy gray shadows on left side; highlights of yellow on right side.
  - 6—Rocks in foreground, extending to right of page, orange, with touches of brown; a few touches of red or rust brown. Touch up lightly with fingers; outline in black. Gray shadows on sides of rocks are made by using downward strokes of chalk; blend with fingers, using downward motion. Highlights of yellow.
  - 7—Masses of blooms in foreground, yellow, with touches of bright green. Small yellow masses of blooms scattered in distance. Wildflowers around and growing out of crevices of rocks, blue, red, yellow, purple; do not blend. Touches of black blades of grass.
- 

Christ, in teaching His disciples the truths of the Kingdom, used whatever was at hand. One or two words made a graphic impression that they would not soon forget but rather would pass on from generation to generation—the withered fig tree, the mustard seed, the leavened bread.

The desert regions were very near at hand and the absence of plant life and the very scant animal life must have been a constant reminder of the work He yet had to do. The disciples, even though they walked with Him daily, were mere

walking deserts in their understanding of Him and what He had come to accomplish in their world and in their lives. He told them He would leave them after a while. "Yet a little while am I with you, and then I go unto him that sent me. Ye shall seek me, and shall not find me: and where I am, thither ye cannot come" (John 7:33-34). Yet, when it happened, they were surprised and found it hard to believe. The passion was foretold to the disciples on three occasions. First, at the time of Peter's confession at Caesarea-Philippi (Matthew 16:13-23; Mark 8:27-33; Luke 9:18-23). Second, while they were in Galilee (Matthew 17:22-23; Mark 9:30-32; Luke 9:43b-45). Third, going up to Jerusalem (Matthew 20:17-19; Mark 10:32-34 and Luke 18:31-34). The disciples were made sad with the news and thought that surely this could not happen to their Messiah whom they so recently had come to know!

It is fitting to look to the desert for our characterizations of the disciples. On the desert we find the cacti and are told there are about one thousand species in the arid districts of America and Africa. There are three or four main types:

(1) Those enclosed with a tough and impermeable skin, covered by pricks and needles. Take Matthew, for instance, the hated tax collector, whose responsibility was to enforce the Roman law. It would be rather difficult for him to understand that the gospel was for all the nations and not just the Jewish nation. Even after coming into contact with Christ's teachings, the pricks and needles were still there, because in his book he was writing primarily to the Jewish nation.

(2) Some species possess medicinal properties—and we think of Luke, the physician.

(3) Some species flower profusely, the blossoms opening at night and closing some time after sunrise. This reminds us of Peter. He very vigorously witnessed for Christ, then denied Him thrice. This species must have shelter from the hot sun in order to bloom and you will often find a very rare and beautiful bloom under the shelter of a rock. This, too, reminds us of Peter as he made his triumphant comeback with Christ to be symbolized as the “rock,” a symbol of faith. Peter’s confession at Caesarea-Philippi is recorded in Matthew 16:13–23: “. . . whom say ye that I am? And Simon Peter answered and said, Thou art the Christ, the Son of the living God. And Jesus answered and said unto him . . . upon this rock I will build my church. . . .”

(4) Species bearing an edible fruit.

(5) The prickly pear and other species grown extensively as ornamental plants.

We need not characterize further, for already we can readily see ourselves in one of the species, or as only a part of the vast desert. We have opportunity for even more knowledge than that of the disciples. Is our understanding of Him greater?

Deserts are caused by various factors, such as the direction of prevailing winds which deprive them of moisture, long distances from oceans, and isolation by surrounding mountain systems.

Our lives become deserts only because we have allowed the prevailing winds of prejudice, mistrust, selfishness, hate, fear and dishonesty to sweep us clean of the necessary mois-

ture of love. Too, we may have allowed ourselves to get a long distance from the source of the moisture of love, or we might have allowed some seemingly insurmountable mountain to stand in our way.

For Christ there are no insurmountable mountains; no one has made a distance so great ever to get away from the source of eternal life; and there are no winds strong enough to keep us from coming back into contact with the source, if we will.

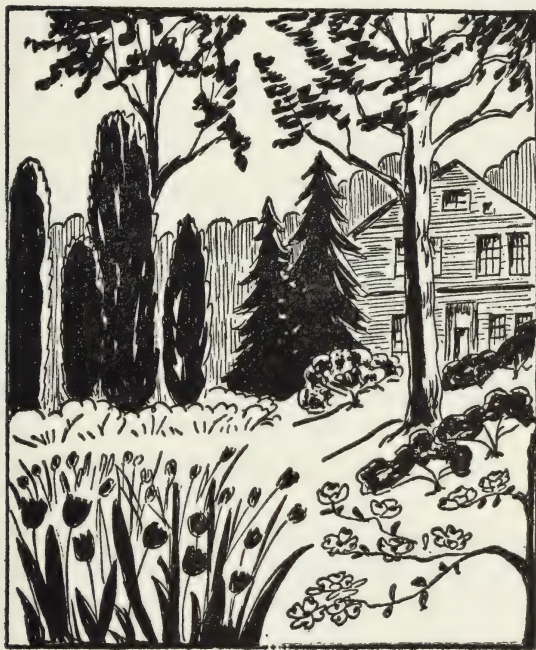
Just as the soil in most parts of the desert is quite fertile, needing only a supply of moisture to render it productive, so it is with our lives; no matter what the cause of our desert, it will burst forth into bloom with Christ!

Suggested Hymns: *Breathe on Me, Breath of God*—Edwin Hatch, Robert Jackson  
*Rock of Ages*—A. M. Toplady, Thomas Hastings





## 11. *Springtime Miracle*



### INSTRUCTIONS

- 1—Sky, light blue, one-third of page; blend with cloth.
- 2—Front of an old mansion at right in distance, white. Windows and doors outlined in black; also outline entire house in black; give three-story effect.

- 3—Masses of trees seen beyond roof of house and around foundation, light green, with touches of dark green.
  - 4—Evergreen trees at left of house, dark green. Large sycamore tree in front of house; draw trunk and branches directly over the drawing of the house; gray, with touches of black and white. Foliage on top branches only, light green, with touches of dark green.
  - 5—Trees in distance at left, yellow foliage, with touches of green. Branches and trunk, brown.
  - 6—Dark green clipped fir trees at left, surrounded by masses of color, representing flower beds; red, yellow, orange, purple, blue. Do not blend.
  - 7—Small azalea bushes at right in distance, light red; blend with fingers.
  - 8—Tulip bed at left, long green stems and leaves, with touches of black. Blossoms on end of stems, white, yellow, red, purple; do not blend.
  - 9—Branch of dogwood blossoms extending from right border out across center of page. Branch, black; blossoms, white with touches of pink, dark brown notches on petals of blossoms.
- 

It is good to be living when spring is coming on, for it seems that nature is bursting out all around us and that a truly great miracle has taken place in re-creating our domicile. Certainly the garden surrounding the old mansion appears to be an intricate organ and only God could be playing upon the keys, for there are melodies to be heard if one will only attune his or her heart. Listen! Do you not hear songbirds with their notes of gladness? Over there the trees are whispering sighs one to another and in this opus the grass is jumping and flowers are nodding their approval.

Surely spring has come to quicken life and renew hope and courage for all mankind.

Yet springtime is not the greatest miracle of all for it is far surpassed by the resurrection of our Lord. John the Elder adds to this marvel by telling us in his writings that “. . . God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away” (Revelation 21:4). Perhaps it is paradoxical that the resurrection and spring occurred at the same time of the year, for the two of them convey the meaning of rebirth and newness of life; but the Easter truth along with the incarnation is the heart of the Christian faith. Without it there would be no hopes or aspirations. The miraculous words of Luke are continual reminders to the faithful that they should never lose heart: “Why do you seek the living among the dead? Remember how he told you, while he was still in Galilee, that the Son of man must be delivered into the hands of sinful men, and be crucified, and on the third day rise” (Luke 24:5b–7, R.S.V.).

In our reminiscences of this wonder, perhaps we should think of the legend of the dogwood tree. It has been said that at the time of the crucifixion the dogwood had attained the size of the oak and other forest trees. So strong and firm was the wood that it was chosen as the timber for the cross.

To be thus used for such a cruel purpose greatly distressed the tree, and Jesus, nailed upon it, sensed this. In His gentle pity for all sorrow, He said to the tree, “Because of your regret and pity for my suffering, I make you this promise—never again shall the dogwood tree grow large enough to

be used as a cross. Henceforth it shall be slender and bent and twisted, and its blossoms shall be in the form of a cross, two long and two short petals. In the center of the outer edge of each petal there will be nail prints, brown with rust and stained with blood, and in the center of the flower will be a crown of thorns. And all who see it will remember it was upon a dogwood tree that I was crucified. And this tree shall not be mutilated nor destroyed, but cherished and protected as a reminder of my agony and death upon the cross."

So today, upon the hillsides, the dogwood tree grows as the legend promised; its branches slender, bent, and twisted, bearing each spring its snowy blossoms, and each autumn its flaming berries. Because of what Christ said, the tree through the centuries has had the heart and courage to live on.

We as Christians should have the heart and courage of the dogwood tree to live on following Christ's example. We know not the time nor the season, but someday this blessed miracle will take place in our own being—"So is it with the resurrection of the dead. What is sown is perishable, what is raised is imperishable. It is sown in dishonor, it is raised in glory. It is sown in weakness, it is raised in power. It is sown a physical body, it is raised a spiritual body" (I Corinthians 15:42-44b, R.S.V.).

Suggested Hymns: *Jesus Christ Is Risen Today*—Charles Wesley, Robert Williams

*I Know That My Redeemer Lives*—Charles Wesley, George Handel

*Christ, the Lord, Is Risen Today*—from Lyra Davidica

*Christ Arose*—Lowry



## 12. *Thanksgiving That Never Ceases*



### INSTRUCTIONS

- 1—Sky, one-third from top margin, medium blue. Blend with cloth.
- 2—White clouds, use oval motion; blend with fingers. Touch up edges of clouds with strong white, yellow, and light touches of rose. Dark shadows in clouds are made by rubbing black



chalk on fingers and then using fingers to smudge shadows into clouds. Use same oval motion, blending all colors.

- 3—Lavender mountains, in distance, highlights of white, with purple shadows; lightly outline in black. Blend gently with fingers.
- 4—Foreground, yellow with touches of dark brown and reddish-brown, with a few strokes of green. Blend these colors into the foreground with the fingers.
- 5—Church at center left, white with brown roof; outline lightly in black. Windows and door outlined in black.
- 6—Masses of red and yellow foliage around church and around foundation; blend lightly with fingers, using oval motion. Small trees at right of page, black trunks and branches. Foliage, yellow, orange, with touches of red; blend very lightly with fingers.
- 7—Shocks in foreground, brown, with heavy black shadows on left; orange and yellow highlights on right side. Make shadows from shocks with downward strokes of gray; blend with downward strokes of fingers.
- 8—Fence in foreground, black. Draw three horizontal lines across page with posts at three- or four-inch intervals. Add highlights of yellow.

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As one looks upon the beauty of autumn it seems that nature has taken on a rhapsody of many varied colors that thrill and awe the viewer. It is the season in which nature dies in order that it might live again. In the rolling fields we see the shocks of golden brown wheat and corn and know that harvesting has taken place in order that we might survive during the long and cold winter months. The rural church standing in immaculate splendor with its majestic

spire pointing to the heavens is a symbol of God's mercy and loving-kindness. It is here that man should render to the Father "thanksgiving that never ceases" for the bountiful blessings that he has received. This idea is best portrayed by the psalmist in these words: "Praise the Lord! Praise the Lord, O my soul! I will praise the Lord as long as I live; I will sing praises to my God while I have being" (Psalm 146:1-2, R.S.V.).

In our celebration of the Thanksgiving season, it is well for us to remember that the Pilgrim fathers were not the first to inaugurate such a festival. As we turn the pages of the biblical account to Leviticus 23:34-44 (cf. Deuteronomy 16:13-17), we see that Jehovah heralded the "Feast of Tabernacles" (of Booths or of Ingathering) approximately 3500 years ago and this is the forerunner of our New England "Harvest Home" and Thanksgiving festivals. This feast was celebrated in autumn at the grape vintage and final harvest of olives and fruits when the Hebrews paid homage to God for the produce of the land and when remembrance was made of the forty years of wanderings in the wilderness by their nomadic kinsmen.

Then why should one sing praises of thanksgiving unto God, not only during the festival period, but without ceasing? First of all, it is a duty required of all of those who call upon His name. Also it is a privilege because the normal innate desire of the human family is to express appreciation for gifts received. Then again it should be continual because we are rooted and built up in Christ Jesus and this makes us abound in thanksgiving (cf. Colossians 2:6-7). Finally, we do this be-

cause we recognize the supreme value of the spiritual gifts which are ours.

In the words of an unknown author, we should experience the epitome of our thoughts and feelings in reference to our praise of the Heavenly Father:

*THANKSGIVING HYMN*

*(Air—America)*

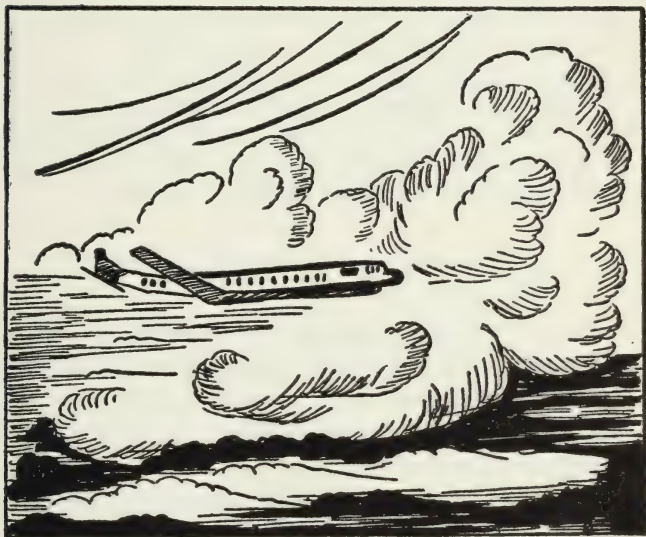
O Thou, whose eye of love  
Looks on us from above  
Low at Thy throne  
We come to Thee and pray  
That, gleaned day by day,  
Our grateful hearts always  
Thy hand may own.

Thine are the waving fields,  
Thy hand the harvest yields;  
And unto Thee  
To whom for rain and dew,  
And skies of sunny blue,  
Our love and praise are due,  
We bend the knee.

And when beneath the trees  
In fairer fields than these  
Our glad feet roam,  
There where the bright harps ring,  
May we our gleanings bring,  
And in Thy presence sing  
Our harvest home.

—Anonymous

## 13. *Nearer My God to Thee*



### INSTRUCTIONS

- 1—Entire picture is devoted to sky, masses of cloud formations and plane.
- 2—Cover entire page with light blue, using flat horizontal strokes. Blend with cloth.
- 3—Lower third of page, dark blue, purple, with touches of flesh color and pink; use horizontal strokes and blend with fingers. A few small white floating clouds (using oval motion) drift-

ing over this dark background. Touches of lavender in clouds; blend with fingers, using oval motion.

- 4—Near top center of page, make upward sweeping strokes of white from left to right. Blend with hand.
  - 5—Make heavy white clouds in center of page swinging up into extreme right, but also blending into lower dark clouds. Add heavy accents of lavender and blue shadows, using oval motion; blend with fingers. Heavy white and yellow touches on tops of clouds, using pointed end of chalk. Keep blue and purple shadows on right side of clouds.
  - 6—Plane, center of page, gray with strong touches of white; lightly outline in black. Touches of reddish-brown and yellow on bottom of plane. Windows, small black dots.
- 

With the advent of the “air age” we have seen our world’s boundaries shrivel to very small dimensions as far as travel and clock-time are concerned. From the once unbelievable incident that took place at Kitty Hawk, North Carolina, in 1903, to the present jet and rocket planes with their booming exhausts, the face of our planet has undergone plastic surgery and will never again be the same. Therefore, we, like our environs, must reorientate our thinking processes, for without a doubt we are living in a “new world.”

Medical scientists tell us that the intricate human body was not designed to fly through the air faster than the speed of sound and at such high altitudes, but since man is adventurous and seeks to attain the unattainable, he has become a human bird, seeking to go ever faster and higher.

There is no greater adventure than to fly all over God’s heaven. As one is soaring through the clouds above and



looking down on the earth below he sees the beauty and majesty of God's creation in the green of the patchwork fields, in the silent strength of the forests, and in the colorful reflection of the sun on many rivers. At night one views the mountain peaks glittering in the moonlight, the twinkling of the stars, and the sweep of the sky, for here the little things have passed away and the big things are much closer. There is something elemental about this great spectacle, for it humbles a man and at the same time thrills him with a power he never before knew. It recalls to mind the words in Genesis 1:31, "And God saw every thing that he had made, and, behold, it was very good."

As one views the sky itself, he sees the handicraft of the Lord in the heavens and realizes that he is indeed in a new world, for here a new perspective is gained. No longer is one burdened with worries and fears, because time seems to have vanished and the creative activity of God appears to be endless to discerning eyes. Truly it can then be said, "nearer my God to thee," for this is a worshipful and prayful experience that makes man realize his finiteness and unworthiness when he comes face to face with his Creator.

As the passenger of an airplane is drawn away from our physical world and finds himself alone in relation to nature, so should the Christian thinker find time to divorce himself from worldly cares in order that he might board his own "spiritual plane" and seek to worship alone with his Redeemer.

One does not have to become an anchorite or cenobite to accomplish this solitude, for the Master during His earthly ministry sought places of quietness and serenity so He might

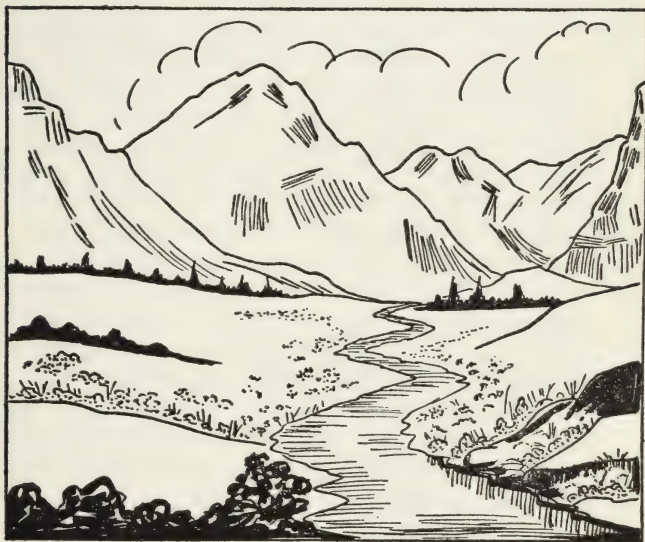


commune alone with the Father in order to fulfill His mission. If we can train ourselves to be part-time recluses as Christ was, then an experience is awaiting us that is filled with strength, power and joy that will overflow our souls and life will have a very real meaning. Then we can definitely say:

“Besides this you know what hour it is, how it is full time now for you to wake from sleep. For salvation is nearer to us now than when we first believed; the night is far gone, the day is at hand. Let us then cast off the works of darkness and put on the armor of light . . .” (Romans 13:11–12, R.S.V.).

Suggested Hymn: *Nearer, My God, to Thee*—S. F. Adams,  
Lowell Mason

## 14. *The Glory of Man's Dignity*



### INSTRUCTIONS

- 1—Sky, one-third of page, medium blue. Blend with cloth.
- 2—Mountain at left of page, light yellow, with touches of brown. Large mountain beyond this, almost touching top of page, light blue with light pink reflections on left side, deep blue shadows with touches of white on right side. Dark green shadows at base of mountain. Blend lightly with fingers.
- 3—Mountains in distance; to lend distance, keep mountains lower than the first two mountains and lighter in color.

- Use light purple shadows instead of blue, with strong touches of white for patches of snow. Blend very lightly with fingers.
- 4—Dark green slope at right of page, extending almost to top of page; lightly outline in black; add highlights of yellow. Do not blend.
  - 5—Lighter green hill at base of mountains at right, with touches of yellow and dark green. Blend lightly with fingers.
  - 6—Outline stream of water in center of page with light yellow, starting very narrow in the distance and widening as it reaches the foreground. This gives perspective to your picture. Fill in foreground on each side of stream with yellow, touches of light green and dark green, using flat side of chalk in horizontal strokes; blend with fingers.
  - 7—Small pointed evergreens at base of mountains, black.
  - 8—Stream, light blue with horizontal touches of white, with darker blue on left side; extend some dark blue horizontal strokes out into the stream; blend lightly with fingers.
  - 9—Large rock at lower right of page, orange, with touches of brown and black shadows. Blend with fingers.
  - 10—Red, yellow and blue wild flowers on each side of stream and dotting foreground. Make masses of color in foreground, and dots, using pointed end of chalk, for flowers in valley in distance. Do not blend.
- 

*When I consider thy heavens, the work of thy fingers,  
the moon and the stars, which thou hast ordained;  
What is man, that thou art mindful of him? and the  
son of man, that thou visitest him?—Psalm 8:3–4.*

God's universe is beyond our imagination in scope. We cannot comprehend its order: how it is that our days and nights do not become confused; the seasons come and go

in orderly fashion, and the sun remains in the heavens giving of itself to maintain life on the earth. How can this be? What is behind the orderliness of our universe?

Man through the ages has agreed that there must be some power or being behind our universe. Philosophers have agreed that with such orderly movements there has to be a "first mover." In Christendom we know the first mover to be God—the Creator and Controller of our universe!

As we reflect on the bigness of our world, the question comes to our mind as it did to David approximately three thousand years ago: "What is man that thou art mindful of him, and the son of man that thou visitest him?" This thought-provoking question of the psalmist may come to serve man at two times of need. First, it can lift him up out of a feeling of despair, futility and boredom with his daily routine, to the realization that man is needed. Second, it may shock him out of his complacency, or knock him down when he is feeling too self-satisfied.

There is not a person in any walk of life who at some time or other does not tire of his task, or become discouraged and ask himself the question, "Oh, what's the use?" The white-collar worker gets bored with his routine. He arises at the same time each morning, fights the same traffic which each day is heavier than before; he arrives at his office to dictate his correspondence for a couple of hours, telephone hither and thither, and perhaps steer a business conference with his colleagues. He returns home for seven hours of rest, and—another day! At periodic intervals this gets under his skin; sometimes two weeks apart and sometimes three months apart. The mechanic, the man on the production line, the

teacher, attorney, secretary, chef or baker may experience the same sort of restlessness or feeling of futility.

The words of the psalmist, "When I consider thy heavens, the work of thy fingers, the moon and the stars, which thou hast ordained; What is man, that thou art mindful of him? and the son of man, that thou visitest him?" awaken in each person the realization that he is needed, no matter how minute his task. There is purpose in all of life; we have only to follow the psalmist's words further: "For thou hast made him but little lower than the angels, and hast crowned him with glory and honour. Thou madest him to have dominion over the works of thy hands; thou hast put all things under his feet. . . ."

Without man, what meaning would the universe have, with all its greatness? No eye to see it, no mind to discover its laws and no heart to thrill to its beauties and mysteries. We are a part of the whole scheme of things despite the bigness of God's universe. God needs man to carry on His work in the world. We have a purpose, a place to fill; we are needed—perhaps not always by man, but always by God. "For thou hast made him but little lower than the angels . . . and madest him to have dominion over the works of thy hands. . . ."

Those of us, then, who become satisfied with our achievements have only to view the mysterious vastness of the universe to be shocked out of our complacency. Man is made to be more than that which he alone can achieve. Man is made in the image of God (Genesis 1:26) to have fellowship with God! Using God, or Christ, as our measuring rod, we are nothing! In Christ we see man as he ought to be. From

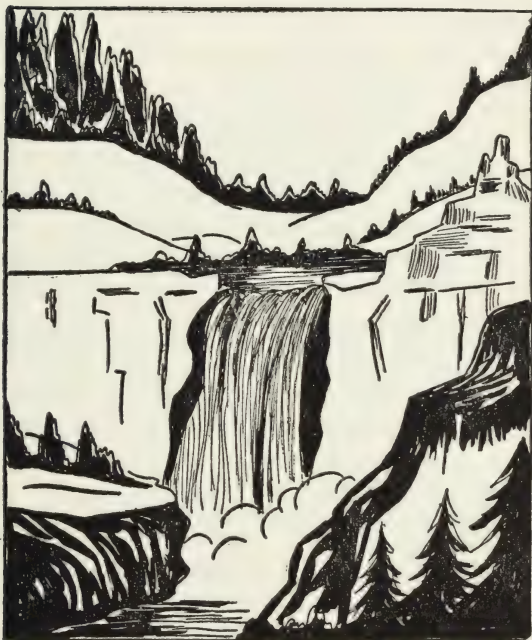
the standpoint of time we are only a snap of the finger! Let us look at ourselves, not as we are now, but as what we ought to be. Let us go beyond the expected, beyond the call of duty, to what we can become with God's help. "... thou ... hast crowned him with glory and honour. . . . O Lord our Lord, how excellent is thy name in all the earth!"

Suggested Hymns: *O, Love That Wilt Not Let Me Go*—  
George Matheson, A. L. Peace  
*Holy, Holy, Holy*—Reginald Heber, J. B.  
Dykes





## 15. *Living Waters*



### INSTRUCTIONS

- 1—Sky, extending one-eighth from top of page, light blue. Blend with cloth.
- 2—Trees in distance, center of page, lavender; using end of pointed chalk to give effect of evergreen trees.

- 3—Slight hills coming from each margin toward center of page, flesh color, with touches of light brown, dark brown, lavender. Blend with hand.
  - 4—Rocky mountainside at left of page, purple with touches of pink, flesh color; light black shadows; lightly outline in black; blend with fingers. Keep rocky mountainsides at left light in color.
  - 5—Evergreen trees (light green, with touches of dark green and purple) appearing along outline of hills in distance. Allow these trees to touch top margin, using same stroke as used for lavender trees in Step No. 2. Blend with fingers, using upward stroke to make tops of trees point into sky.
  - 6—At point in center of page where hills meet, draw horizontal blue lines representing water in distance; add touches of white and dark blue. Blend horizontally with fingers.
  - 7—White waterfalls joining this narrow strip of blue and cascading down almost to bottom of page; lavender and blue shadows in falls; touch up lightly with fingers, using downward motion. Stream of light blue water at foot of falls extending from center to left of page; add touches of dark blue and white, using horizontal strokes. Mist from falls is made with light oval motion of white chalk, using flat side; blend with oval motion of fingers.
  - 8—Light black shadows on rocks on each side of waterfalls; blend with fingers.
  - 9—Rocky hillsides in foreground, purple with touches of pink and flesh; light black shadows; blend lightly with fingers. Keep rocks light in color at right of page.
  - 10—Small evergreen trees in extreme foreground, green, with yellow highlights.
- 

One of the scenic wonders in nature's panorama of beauty is the view of a cascading waterfall. As the feeding stream

sends its abundant waters over the crest of the cataract, a continual rumbling roar is heard, accompanied by the effervescence of the lake beneath. In the splendor of God's formative works, such as the Niagara and Victorian cascades, many sightseers begin to build air castles, such as the young honeymooning couple who see their dreams begin to unfold. The electrical engineer sees the potential power that may be harnessed to generate enough electricity to turn the night into day, and the artist views the beauty of nature which, if reproduced upon canvas, might become a masterpiece of another kind. Finally, in this picture that bears the print of the Master's hand, the spiritually minded person sees and feels the outpouring of this water as God's Spirit descending upon mankind.

In searching the Scriptures we find that the writers of the biblical accounts mentioned water more frequently than any other natural resources. It was recognized as essential to the life of man and since God was the One who watered the hills (Psalm 104:13), then water was considered sacred. It was also a very early element in ritual and worship, and the Hebrew laws were practiced for common-sense sanitation as well as for religious rites. Then again, water was used as a favorite symbol. The tremendous copper sea in Solomon's Temple area was symbolic of God's creative heavenly acts (cf. Genesis 1:2), and of water as the source of all life. Thus it had a cosmic significance as well as a ritualistic function of cleansing.

In New Testament times, water was essential for baptism, which denoted the washing away of sin (Matthew 3:6, 11, 13). Jesus used the term metaphorically when He said to

Nicodemus that “. . . unless one is born of water [baptism] and the Spirit, he cannot enter the kingdom of God” (John 3:5 R.S.V.); and to a woman at the Sychar well He mentioned “living water” as a symbol of the eternal life which springs up within the redeemed (John 4; cf. Matthew 5:6). In the Apocalypse of John, Christ and His church are pictured as heralding the call of salvation to the unredeemed, “And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely” (Revelation 22:17).

In concluding, it is well to remember that on the last day of the Feast of Tabernacles there was a great procession from the temple through the streets of Jerusalem to the pool of Siloam. It was led by the temple band, with the white-robed priests marching in front. It passed through Jerusalem, out at the water gate and down the hill of Zion to the pool of Siloam, where each of the priests filled his golden vessel with water. When the procession returned to the temple, the priests gathered around the altar of sacrifice, where each one emptied his vessel of water on the side of the altar. As they did so, the Levitic choir chanted the words of Isaiah 12:3, “. . . with joy shall ye draw water out of the wells of salvation.”

Seven and one-half centuries after Isaiah wrote those words, Jesus stood near the temple watching the procession and listening to the music of the trumpets and the chanting of the Levites on the last great day of the Feast of Tabernacles. Lifting up His voice, He cried out, “If any man thirst, let him come unto me, and drink” (John 7:37).

So today, Christ, watching us as we seek worldly satisfaction, as we attempt to fill our vessels and quench our thirst at the broken cisterns of this world, cries out, as He did on that last day of the Feast at Jerusalem, "If any man thirst, let him come unto me, and drink."

Suggested Solo: *I Know That My Redeemer Liveth*—Charles Wesley, George Handel





## 16. *The Fisherman's Paradise*



### INSTRUCTIONS

- 1—Sky, extending down one-third of page (this picture is in horizontal position). Cover this area with coat of yellow, using flat side of chalk in long horizontal strokes; blend with cloth. At center of page and directly over the yellow, make several long flat strokes of deeper yellow and red; blend with fingers. Light strokes of lavender near horizon and at right of picture; blend with fingers, up and over into the other colors already applied.

- 2—Sandy beach, left foreground, light brown, using flat side of chalk; touches of yellow and brown; blend with hand. Slight elevation for foundation of lighthouse at left of page.
  - 3—Ocean, blue-green side strokes of chalk; water runs in pointed effect up on beach. Reflection of sky in water near horizon, touches of yellow, light red, using horizontal strokes; blend lightly with fingers. Foamy waves, white, with touches of strong white at water's edge on beach; also strong touches of white on large waves in water; do not blend. Touches of dark blue shadows in water; blend lightly with fingers.
  - 4—Lighthouse in distance at left of page, white, with black stripes; outline lightly in black. Shadows on left side of lighthouse, purple.
  - 5—Fisherman standing in surf in foreground: black cap, flesh colored face, lightly outlined in black; red shirt, brown pants, outlined lightly in black; hand, flesh color; fishing rod and line, black. White foamy waves about fisherman's legs.
  - 6—Shadow extending from lighthouse and figure of fisherman, light black. Blend with downward strokes of fingers.
- 

What sport is it that, when mentioned, causes most men's hearts to quicken and brings to mind many fond memories? Why, of course, it is fishing! This adventure is universal whether it be for pure sport or for livelihood. From the snow-capped mountains of Alaska, where the Eskimo breaks the ice to catch his prey, to the shores of China, where the sampans venture out to entice schools of fish, this gift of Mother Nature is free and awaits anyone.

There is a smile upon the schoolboy's face as he returns home from classes, picks up his pole and worms and heads for the old "fishing hole." The business executive who is

loading his car with expensive fishing gear may appear much more sophisticated than the schoolboy, but deep down in their hearts they both have the same joyous anticipation of "bringing one in." What greater thrill is there than to feel the strike of a bass or trout at the end of the line as he fights to regain his freedom until the cycle is completed by making the "big catch"? There are few pastimes that afford man such fresh inspiration, needed recreation and relaxation, along with a new perspective for one's vocation. Fishing indeed rebuilds the inner man. Whether it be casting, angling, trolling, or seining, it is a calm, quiet, innocent, recreation for any man to enjoy.

As Christ began His Galilean ministry, He called upon four fishermen to give up their jobs and become His disciples. Matthew relates this call to service in his account as follows: "As he walked by the Sea of Galilee, he saw two brothers, Simon who is called Peter and Andrew his brother, casting a net into the sea; for they were fishermen. And he said to them, 'Follow me, and I will make you fishers of men.' Immediately they left their nets and followed him. And going on from there he saw two other brothers, James the son of Zebedee and John his brother, in the boat with Zebedee their father, mending their nets, and he called them. Immediately they left the boat and their father, and followed him" (Matthew 4:18-22, R.S.V.).

The fishing methods used by these men were casting a seine or dragnet, or the use of a small hand net, although some angling was done by Peter when Christ directed him to garner tax money from the mouth of a fish (Matthew 17:27). It is difficult to realize that Peter and his fellow men

did not have some knowledge of Christ as a "Fisher of Men" before they accepted His call.

Luke gives yet another account (5:1-11) of the call to these fishermen to full discipleship and it appears to be more dramatic than Mark's writing, for it kindles the imagination of a fisherman. After these men spent a weary night without the presence of one fish in their baskets, Christ gave them a command to lower their nets once again and an enormous horde of fish was caught. At the sight of the catch, Peter sprawled down at the feet of the Master saying, "Depart from me, for I am a sinful man, O Lord" (Luke 5:8, R.S.V.). And Christ answered him, "Do not be afraid; henceforth you will be catching men" (Luke 5:10b, R.S.V.).

When Christ called these men to follow Him it meant that they were to be made evangelists—fishers of men, or spiritual and moral net-menders. They were to help in the perfecting of a pupil and to restore a soul disfigured by a moral lapse.

Christ, the Great Fisherman, expects all of His followers to become "fishers of men." All Christians live in a "fisherman's paradise" which includes all the world. First of all, if we are to become successful fishermen we have to be taught and guided by Him in order to have the desire to fish. Then we must have the tackle and bait which is bound up in the Word and the Holy Spirit, and then the place we have to fish is as far as the eye can see. There is the need for a tactful approach to the place of casting, along with getting the person to accept Christ's Word and making the convert firm in the faith after he has been caught. We can also keep in mind that there is no such thing as a closed season as far as spiritual fishing is concerned.

During the early years of the Christian church, the fish was a symbol of secretive meaning, known only to the fishers of men during the era of persecution. "Ichthus" is the Greek word for fish, the five letters of which are a sacred acrostic for the initials of the five Greek words that mean "Jesus Christ, Son of God, Saviour." Sometimes an anchor is found resting atop the fish, representing hope. Perhaps this symbolism is drawn from what is considered by some to be the earliest written statement of the exaltation of Christ. Paul presents this in his epistle to the Philippians:

" . . . that at the name of Jesus every knee should bow, in heaven and on earth and under the earth, and every tongue confess that Jesus Christ is Lord, to the glory of God the Father" (Philippians 2:10-11, R.S.V.).

Suggested Solos: *Dear Lord and Father of Mankind*—John  
Greenleaf Whittier, Frederick C.  
Maker

*My Task*—Maude L. Ray, F. H. Pickup,  
E. L. Ashford

Suggested Hymns: *Jesus Shall Reign Where'er the Sun*—  
Isaac Watts, John Hatton

*From Greenland's Icy Mountains*—  
Reginald Heber, Lowell Mason





## 17. Abide in My Love



### INSTRUCTIONS

- 1—Cover entire page with yellow, using horizontal flat strokes. Blend with cloth.
- 2—In lower left corner, sketch in figure of lion or enlarge and trace figure. (See page 17.)

- 3—A few brown slanting strokes, right center of page, for hill.
  - 4—Cross on hill at right, orange. Outline lightly in black.
  - 5—Lion, light brown; outlined in black.
  - 6—Purple shadows in lower part of picture surrounding lion; blend with fingers, leaving space for black lettering of the words "FEAR," "WORRY," "ANXIETY."
  - 7—Lettering on cross, black: "PRAYER," "FAITH," "LOVE."
  - 8—Shadow of cross extending across figure of lion, gray; brush downward with fingers.
- 

## IF

*If I could only see the road  
you came,  
With all the jagged rocks and  
crooked ways,  
I might more kindly think of  
your missteps  
And only praise.  
If I could know the heartaches  
you have felt,  
The longings for the things that  
never came;  
I would not misconstrue your  
erring then,  
Nor even blame.*

—Author Unknown.

The age-old question, "Why did he do it?" or "Why did she do it?" has been either on our lips or in our hearts at one time or another. When we ask the question, this is an admission on our parts of our inadequacy to cope with the

situation. The person next to us does not know the answer either—he might have an opinion, but he does not really know. Where then, do we turn?

The situation might be that your child married someone not of your choosing; a relative is guilty of felony; your child does not embrace your faith, but a Christian faith of another “name”; a very dear friend brings shame to himself and to his family; a loved one takes his own life. There is no end to the situations that could be named, but let us look for a moment at the last one mentioned. Sociologists have several theories on the “why” a person takes his own life. In my mind, insanity or temporary insanity should head the list. Perhaps there are financial reverses, a disappointing love affair, or ill health; but at the time he actually takes his own life, the only theory acceptable to me is that he is momentarily insane. The problem has so warped his thinking that he no longer deals with the situation coherently.

If we, as imperfect and finite creatures living in an imperfect and finite world, do not deem a person responsible for an act if he is mentally ill, do you think God, who created that person, will deem him responsible? Whether or not he or she is responsible is known only to that person and to God. Certainly for man to solve his problem in this manner is not God’s will, but God’s ultimate will is not changed—that His child be with Him.

Physical death does not solve the problem. The problem is still there. The person involved is away from the physical problem but if he is a child of God, he still has to face the problem in his spiritual development in the after life. He has not yet reached maturity as a son of God and this is never

brought about instantaneously. We begin maturing as Christians the moment we take the initial step and we continue to mature as we come to know Him better, as we experience new things with Him.

Those involved, but still outside the situation, may not ever have the "why" answered. A better question is "How?"—"How may I adjust to what has happened?" You cannot alter or change the situation, but as a child of God something is expected of you. You are expected to use this trying experience for another step in your growth toward Christian maturity—to make such an adjustment as to be a blessing to others!

When God chose Moses to lead the children of Israel out of bondage, Moses asked, ". . . when I come unto the children of Israel, and shall say unto them, The God of your fathers hath sent me unto you, and they shall say to me, What is his name? what shall I say unto them? And God said unto Moses, I AM THAT I AM . . . I AM hath sent me unto you" (Exodus 3:13–14). God seemed to be speaking in riddles, but meaning, "I will be that I will be. I will be to the children of Israel what they allow me to be. I will be to the children of God today what they allow me to be, what they allow me to become." When we come into the Christian family we are mere babes, just as we are when we are born into the world. We are rather helpless and need others to give us spiritual nourishment. This is to be short-lived. Soon we can feed ourselves, stand alone, walk, and even run!

God never promised His child that he would know all the answers; if this were so, then there would be no God.

The final answer is in Him. He is the answer and as we draw closer to Him, seek to know His truths, then we gain understanding and the problem gets smaller and smaller as our Christian vision increases. Neither did He promise that we would not suffer, but He did promise that we would not suffer more than we could stand. Christ says, "Come unto me, all ye that labour and are heavy laden, and I will give you rest" (Matthew 11:28). "Be still and know that I am God" (Psalm 46:10). It is not being weak to depend on Him. He is God!

In sickness, He gives us strength; in sorrow, He comforts us; in our erring, He understands and forgives. God expects us to live by faith, to have the kind of love in our hearts that knows no fear. He expects us to be constant in prayer, never forgetting the nearness of our God!

"... now we see in a mirror dimly, but then face to face. Now I know in part; then I shall understand fully, even as I have been fully understood" (I Corinthians 13:12, R.S.V.).

Suggested Hymns: *O Love That Wilt Not Let Me Go—*

George Matheson, A. L. Peace

*The Peace That Jesus Gives—Haldor  
Lillenas*





## 18. *The Place Where I Pray Is the Wide Open Spaces*



### INSTRUCTIONS

- 1—Sky, light blue, extending half of page; blend with cloth.  
Clouds—masses of white, using flat side of chalk in oval mo-

- tion; blend with fingers. Touch edges of clouds with strong white, using pointed end of chalk; do not blend.
- 2—Mountains in distance, soft light purple or bluish-gray, with touches of light black. Blend with fingers.
  - 3—Water beneath mountains, blue, with touches of dark blue and white, using horizontal flat strokes; blend with cloth. Add same colors again and blend with hand.
  - 4—Masses of red and yellow for autumn tree foliage at right of page; touch lightly with fingers.
  - 5—A few small evergreen trees in distance at edge of water, dark green. Reflection in water, light black downward strokes; blend with downward strokes of fingers.
  - 6—Foreground, light brown, with touches of dark brown, yellow and red. Light black shadows at right of page. Blend with fingers.
  - 7—Small dark green evergreen trees at left, with touches of black and yellow.
  - 8—Large pine tree in right foreground. Trunk is brown with touches of black on left of trunk. Ridges in bark are made by using pointed end of white chalk in zig-zag perpendicular lines up the trunk; note branches leave trunk at almost exact angles. Pine foliage on branches, use blunt end of chalk with a side-to-side motion, keeping branches lifting upward toward sky; touches of black and yellow.
- 

On an afternoon or evening, worn with the burdens of the day and weary of the noise and grind and dust and odors of the city, you may have gone out into the beautiful country which lies like a loving arm around the distant, smoking, distraught city.

What a new and different world it is! As you enter it the soul seems to come into its own once more. Like great bil-

lows of the ocean after the storm has subsided, the hills and mountains rise and fall and roll away to the distant horizon, punctuated by the crescendo of the eddies and ripples of the passing stream. Extending down the sides of these hills and mountains are the evergreen trees of deep green, and in the valleys the fields are sweet with new-mown hay; in the meadows, knee-deep in daisies, the cattle graze, and here and there sheep rest under the shade of trees.

Over all is a veil of blue haze, soft as God's mercy—a symbol of God's infinity. Here the soul comes into its own. Here it is easier to forget the injury, to dry the tears of sorrow, to face our troubles and temptations, and to hunger and thirst anew after the Kingdom of God. What better shrine could be chosen than the shade of the pine tree where man might commune with nature and pray with his God.

Prayer is universal, in the sense that it is a conscious appeal to the divine, or a conscious effort to hold communion with the divine. The level and the range of prayer will be determined by the way in which the divine is understood and let us realize now that purely selfish prayer reflects a low conception of God.

In our Scriptural accounts, prayer takes many forms. It may be simple communion (Mark 1:35), petition (Psalm 25), a "wrestling" (Genesis 32:22-32; Luke 22:39-46), the uttering of vows (Genesis 28:18-22), praise and thanksgiving (Luke 1:46-55, 67-79), unspoken desire in the heart (I Samuel 1:12-15), mere ejaculation (Matthew 8:25), or a prolonged utterance. The oldest writings of the Bible do not limit prayer to any particular time or place. They include many examples of great prayer found in the Psalter and,

for example, in Isaiah 40:31: "... But they that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint."

We find that New Testament prayer differs from that of the Old Testament chiefly because of the influence of Jesus Christ. Since prayer changes when religion changes, there are some prayers of the Old Testament that the Christian cannot use; others he uses gladly. Jesus strongly rebuked mere formalized praying, for His own example is unmistakable. Several of His examples are as follows: He arose early for private prayer (Mark 1:35) and was praying when the Holy Spirit came to Him at His baptism (Luke 3:21); then again He had spent the whole night in prayer before He "chose" the Twelve, (Luke 6:12, 13) where His prayer reveals His complete intimacy with the Father (John 17); prayer carried Him through Gethsemane, where He prayed "in an agony" (Luke 22:44); and His last word on the cross was a prayer (Luke 23:46). Christ's example in respect of prayer illustrated His teaching, which stressed importunity, a right attitude toward men, faith in God, submission to God's will, and directness and simplicity. The Master gave us a model prayer to go by, but still these words remind us that we miss the mark many times in our prayer life— "... we know not what we should pray for as we ought . . ."; "... Lord, teach us to pray . . ." (Romans 8:26; Luke 11:1).

Many times we are faced with the perplexing thought, "Why should we pray if God's will is going to be done in any event?" The entire question of the prevalence of God's will and the fixation of all human acts is built on several fal-



lacies. In the first place, God's will is not necessarily a guarantee of accomplishment. God's will is not always done; it has not always been done in the past in the lives of individuals or in the lives of nations. It is not God's will that any man be lost, yet many die unsaved.

In prayer, the phrase "God's will" is not always correctly used. What most petitioners in prayer really mean when they use that phrase is "God grant this request if in Thy divine judgment it appears wise or good for us." The Scriptures show definitely that God expects us to pray and to ask for the desires in our heart. But God does have an over-all plan made for the course of mankind and if our prayer conflicts with this over-all plan it will not be granted; otherwise granting of the request will depend on whether we have met the conditions of prayer and whether God in His wisdom thinks it wise.

On a ship going east, passengers are free to walk west, north, south or east on the deck; but the ship and all passengers go on toward their desired haven. Therefore, no matter what direction our lives travel, the ultimate will of God will have pre-eminence.

As we seek God's guidance underneath the cool shade of the pine, and view the wide open spaces of quietude, let us remember these words: "Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you; For every one that asketh receiveth; and he that seeketh findeth; and to him that knocketh it shall be opened" (Matthew 7:7-8).

Suggested Music: Solo—*I Walk Today Where Jesus Walked*





## *19. Be Still and Know That I Am God!*



### *INSTRUCTIONS*

- 1—Sky—cover page with a coat of orange, using flat side of chalk; blend with cloth. Use heavy orange, with touches

of red and yellow, for lower half of page and upper left corner.

- 2—Water in extreme foreground extending up about one-eighth of page, 'bluish-gray, applied over the orange. Blend with fingers.
- 3—Cloud effects can be magnificent. Start at horizon where sky and water meet. Light gray bank of clouds, using horizontal flat strokes of chalk all the way across page; allow the bright orange to show through occasionally. Add touches of blue and purple. Blend softly with fingers.
- 4—Using oval motion, make a small, darker gray floating cloud at the edge of this bank of clouds. Add touches of dark blue. Blend softly with fingers in oval motion against the brilliant orange sky.
- 5—Above this, a soft light gray and purple filmy mass of clouds placed over the light orange color. Blend with fingers.
- 6—Above this, heavy blue-gray clouds with light touches of black; blend with fingers, allowing the brilliant orange to show between this dark cloud and the light gray cloud. Also, allow strong bright orange to show at upper left of page.
- 7—Touch up edges of dark clouds with strong yellow, white, orange and perhaps a little red, using pointed end of chalk. Do not blend.
- 8—Reflection of sunset in water is made with short horizontal strokes of bright orange and white.
- 9—Make the water darker in distance, using flat side of black chalk, extending this shading down to right foreground. Blend with hand.
- 10—Two small sailboats in distance and a larger boat about middle of picture, black-silhouetted against sky. Highlights of orange on boats.
- 11—Figure of Christ in right foreground, face and hands flesh color, outlined in black; hair and eyes, black; robe white, outlined in black; folds in garment, black; halo, strong white. Blend with fingers in circular motion.

- 12—Rocks in foreground, brown, with highlights of flesh color or light yellow, and touches of orange. Highlights of strong white on top of rocks, black shadows on sides of rocks in extreme foreground.
- 

In baseball, when a manager sends in a pinch-hitter it is an attempt to bring in some runs in a tight spot. Perhaps the bases are loaded and the man at bat is the best catcher in the league, but at this crucial moment the best clutch-hitter is needed! The manager has to know the game and be well acquainted with the pinch-hitter to know when he should be called in. There are times when you and I need a "pinch-hitter," someone bigger and wiser than ourselves to bring in the runs. But herein we fail! We call on God only when we are in a tight place—only when we think we need help. The truth is that we need help at all times, in all plays of life.

The court judge needs God to sit on the bench with him, giving him wisdom in the handling of justice. The surgeon needs God to walk with him into the operating room, to give strength and afford steadiness of nerves. The housewife needs God for patience and calmness of spirit when "all goes wrong." The student needs Him to help formulate ideas that will be lasting and helpful as he goes out into the world. The struggling individual who thinks he may have made a bad choice in the work he is doing, or the vocation for which he is training, needs help in getting a new perspective and a new sense of values.

Man, since the beginning of time, has been guilty of waiting until a time of stress to call on God. In the Gospel according to Mark, the disciples rode the storm until their ship was about filled with water and then remembered Christ. "And there arose a great storm of wind, and the waves beat into the ship, so that it was now full. And he was in the hinder part of the ship, asleep on a pillow: and they awake him, and say unto him, Master, carest thou not that we perish? And he arose, and rebuked the wind, and said unto the sea, Peace, be still. And the wind ceased, and there was a great calm" (Mark 4:37-39).

As the clouds lifted and they could see the glorious clear horizon, the disciples pondered, "What manner of man is this, that even the wind and the sea obey him?" (Mark 4:41b). Not only is He creator of the natural order, He is also Lord—Controller! Through Him they had peace!

Through Him, we as individuals and as a nation may have peace today. The question He posed to them is just as relevant now, "Why are ye fearful, O ye of little faith?" (Matthew 8:26). The disciples were fearful because they lacked understanding. They had not fully and completely allowed Him to be Lord and Master of their lives as they witnessed Him to be over the wind and the sea.

We have peace when we have the proper relationship to God; when we recognize Him as Father, Lord and Master. The perpendicular relationship of God to man comes into proper focus and remains thus. "I am the Lord thy God . . . Thou shalt have no other gods before me" (Exodus 20:2-3); ". . . for I am God, and there is none else" (Isaiah 45:22b). When we come into the proper relationship to God He be-

comes so real to us that He is our constant companion, sharing in our joys as well as our sorrows and motivating our every act in life. He becomes, as the poet Tennyson described it, "Closer is He than breathing, and nearer than hands and feet."

When man has peace with God in his heart, then the horizontal relationship of man-to-man will come into proper focus. ". . . thou shalt love thy neighbour as thyself . . ." (Leviticus 19:18). How our world sorely needs this lesson today!

"Be still, and know that I am God: I will be exalted among the heathen, I will be exalted in the earth" (Psalm 46:10).

Suggested Hymn: *I've Found a Friend*—J. G. Small, George C. Stebbins





## 20. *Youth Reflects*



### INSTRUCTIONS

- 1—Sky, one-third from top margin; coat of white at horizon; then, coat of light red over white; above this apply coat of medium blue, using horizontal flat strokes; blend with cloth, working upward from the white and red into the blue. If applied and blended properly, this should give a late twilight coloring of pink, purple and blue. If too vivid, cover lightly with coat of lavender and blend again with cloth.

- 2—Foreground, extending from horizon to lower margin; purple with touches of blue. Blend with cloth.
- 3—Skyline in distance; buildings purple with touches of blue and black shadows.
- 4—Orange dots in buildings for lighted windows. Row of lights along shore line; smaller lights at extreme left of page.
- 5—Use black downward side strokes for reflection of buildings in water. Orange reflections in water from lights along the shore are made with short, quick, horizontal broken lines.
- 6—Black strip across lower part of picture with young couple silhouetted in black; yellow highlights on heads and shoulders of figures.

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*"The heavens declare the glory of God; and the firmament sheweth his handiwork. Day unto day uttereth speech, and night unto night sheweth knowledge"*  
—Psalm 19:1–2.

I see God in nature. The order of the universe, the continued creativity, the declaration of the heavens and the echo of the hills all spell out God to me. Yet, some of my friends have an explanation for it all. They call it "evolution" and this is acceptable to them. As a believer in God, it is not hard for me to recognize that nature cannot account for itself, for even a small part or its entirety. To a friend of mine who says he does not believe, what shall I say?

I see God in moral experience. The age-old rule, "Let conscience be your guide," seems all right for a person who conscientiously is seeking to know the truth and live by the truth, but for one who is outside the realm of the Christian faith, this would not be so. Theirs would be a misguided con-

science or no conscience at all. However, from somewhere within most of us comes the feeling that I "ought" to do something, or full realization that I "ought not" to do this. For me, this is the voice of God. This is no delusion; there is a divine Mind to whom I am morally obligated and when I do not heed the voice, I know I am being disloyal to Him. What about my friend who does not know God?

I see God in aesthetic experience. Surely, my friend will understand this. My friend is a sensitive person who appreciates what actually is a thing of beauty—the Grand Canyon, Niagara Falls, a sunset on the Pacific. But what a change would take place if his area of awareness were deepened and broadened and he could see things and people through the eyes of God! "Therefore if any man be in Christ, he is a new creature: old things are passed away; behold, all things are become new" (II Corinthians 5:17).

Artists rarely if ever attribute the beauty of their art to their own making. One lady of my acquaintance stated that she could not just sit down and paint a picture she had planned. "I have to have an inspiration," she said. "When I begin a picture in oils, I never really know what it is going to be and yet, it seems that I do know, as if I had dreamed it!" Then the question, "Do you know what I mean?" Poets and composers, like painters, proceed as best they can to communicate to others what has been communicated to them. Some writers state that when they read their work later, it comes as a new thing to them. What they were doing was so much more of the Communicator than themselves, that it was even a revelation to them.

We do not all appreciate the fine arts, or contribute to

them, but most of us have an unexplained communication in the realm of our experience. For some it has been at the time of the death of a loved one, when, though miles apart, they knew it happened. In my own personal experience at a time of making a decision, with patience and constant seeking of guidance, it always came very definite and clear. To me, this is the voice of God. My friend attributes it all to "extra-sensory perception" or something similar. And, what he says is true—but there is more, so much more! What shall I say?

I will go to history. Surely he cannot discount the testimony of the biblical characters of Moses, Abraham, Isaac and Jacob. The testimony of the Scripture, he argues, he cannot accept because at times there are contradictions. True; but the Scripture was written by men, imperfect instruments, and thus we can allow for some minute differences in the writings. However, the over-all picture and the over-all theme is not changed: that of God as Creator of the universe, Creator of man, Redeemer and Sustainer of man.

God's creation of man was an act of love, and this love was at its highest when He gave His Son that man might be redeemed! The prophecies in the Old Testament writings were fulfilled in the New Testament in this act. The truths of God, and new realizations of these truths by individuals each day, have been passed on from generation to generation. This cannot be discounted. The truth as well as individuals bearing the truth has survived conscientious efforts toward its destruction.

We could move from the testimony of history to the testimony of individuals of our acquaintance here and now,

but we are imperfect creatures and to have my friend look to some individual would carry the possibility of disillusionment. The only example I can point out to him is Christ. And, the only argument for the reality of God and Christ that he cannot discount from the standpoint of argument is my own personal religious experience.

God is real! God is at work in the world today. I know because I have experienced Him in my life—and there is a difference!

Suggested Solo: *It's Real!*—H. L. Cox

Suggested Hymn: *He Lives*—A. H. Ackley











